

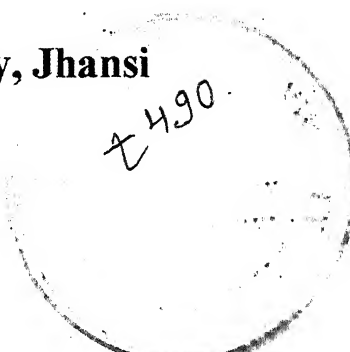
A Study of the Iceberg Technique of Ernest Hemingway

**Thesis
Submitted for the degree of
Doctor of Philosophy
(English)**



**At
Bundelkhand University, Jhansi**

**By
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2000**



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I wish her all success.



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ERNEST HEMINGWAY (1899 A.D. - 1961 A.D.)

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Blarati Sathe

ABSTRACT

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In the realm of literature, Ernest Hemingway is one of the most famous of 20th Century American writers of fiction. He has earned himself such fame and eminence in the field of American culture, that even after more than four decades, his name is still secure in the International literary scene. His personal life and his art have had a tremendous impact on twentieth century culture.

Hemingway started his career as a journalist and a reporter but he preferred writing novels. He thought that journalism lead one to take unreflective view of events. It taught him to write about what had happened but not to explore why. Journalism used up materials and energy that should go into creative work. Hemingway wanted to make his writing embody what he and the reader really felt, not what they were supposed to feel. Although he opposed journalism, it stayed with him throughout his forty year career.

As a reporter and foreign correspondent in his early years of apprenticeship and also throughout his forty years career of writing, Hemingway soaked up persons and places and life like a sponge. These became sources and material for his short stories and novels. He was a creative writer, he used his material to suit his imaginative purposes. His amazing observation combined with his craft of fiction, succeeded in lucidly capturing the whole picture with its full emotional impact of the events in the people. He put down what he saw and also what he

heard. His subject was society and although he influenced society or a section of it, this was a by product, for his intention had been artistic not muralistic.

Hemingway's wide and exotic European experiences of bull-fighting, hunting and fishing in continental forests and streams, skiing the Alps, of meeting literary notables and seeing the hidden side of European and Asian cities-all became the subject of stories filed during the fall of 1933. This was the time for such germinal pieces as " Bull Fighting is not a sport-It is a Tragedy", "Night Life in Europe, a Disease"and " Trout Fishing all across Europe- all articles dealt with material which he later reused in fiction and essays".

As Montaigne said, " Myself am the ground work of my book". The same could have been said by Hemingway. In almost all his work we find the personal element. He is always present in his essays, his influence, his prejudices and sense of his own identity hang over all the statements. He depicts himself and made his personal views part of public life. Robert Manning observe " The private Hemingway was an artist, the public Hemingway was an experience. He wrote what he himself experienced. As he lived he wrote and as he wrote he lived.

One result of Hemingway's very real love of the open air and sporting life is his frequent analogy between life and sport. Although he is insistent on his seriousness with regard to writing it is impossible to feel that he feels the same about life itself. For Hemingway it is only possible to know life through some such activity as writing or sport. In short life becomes an abstraction or some thing that is too large for the individual to grasp. One can write and be a writer, shoot game or

box and be a sportsman and in this way be a part of the greater thing life, up to the hilt. Hemingway writes about life but nearly always as a reflexion of sport, the thing he knew and was good at.

But it was his hard work and robust style that won the disciples. The disciples very soon discovered that the style belonged to a remarkable man. It is not often that a literary leader is capable of becoming a hero or leader of men. He is rarely a man of action for there is rarely sufficient energy in the one frame to encompass both roles. But Hemingway is an exception. If he had never been a writer his great strength, his sporting skill and his flair for an adventurous situation would still have enabled him to make his mark in a chaotic society for which he seems to have been specially designed.

Hemingway played the role of an expert with four different emphasis. First he presented himself as the model for living one's life all the way up- as the man who could teach by example how to live the intense life that was best known to the matadors. Second he was the man who knew behind the scenes facts about the stories told to the public. Third he was the master of "how to" information, the preceptor of the way to do things to extract the full measure of satisfaction in any act. And finally, he portrayed himself as the giver of expert advice-moral and technical-to those who had to act on knowledge. This last role was always the one that the other three implied as their ultimate result.

Hemingway cultivated the image of himself as a man of full experience. As a war reporter, as a journalist, his war experiences, his extensive tours of Europe

and Asian countries, his deep sea fishing experiences, safari hunting, his bull fighting experiences all gave him the material for his fiction. His experiences, his acquaintances, the persons, places, traditions, culture, all became the subject for his novels.

What Hemingway had besides experience was the creative mind that saw how events were relevant to human feelings and how they could become the stuff of journalistic reporting and later of created accounts in his fiction. His expertness was ultimately based not on his apprehension of external events but in his ability to read the mind in conflict.

My study about Hemingway is divided into five chapters. The study is focussed on Hemingways iceberg theory of writing. I have discussed his iceberg theory with different views and aspect with reference to his major works of fiction and mainly his novel *The Old Man and the Sea*.

The first chapter is the introduction, in which I have discussed his life and his evolution as an artist. The second chapter, divided into two sections is about the connotation of the iceberg technique, its integration with the non-fictional correlations with the novel, and the second section gives the brief explication of the doctrine with reference to the major works of his fiction.

Hemingway invoked his iceberg theory of composition to explain how a writers emotional constitution worked in the making of fiction. Hemingway equated the emotional response of a writer to the knowledge he had acquired which is significant. According to him, knowledge is an educated response made up of

“the great reserve of things (one) knows or has seen.” In his non-fictional book *Death in the Afternoon* (September 23, 1932, Scribner's) he makes a very coherent and complete statement of the idea;

“ If a writer of prose knows enough about what he is writing about he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them. The dignity of the movement of the iceberg is due to only one eighth of it being above water. A writer who omits things because he does not know them only makes hollow places in his writing.”¹

He later added more briefly,

“ If it is any use to know it, I always try to write on the principle of the iceberg. There is seven eights of it under water for every part that shows. Any thing you know you can eliminate and it only strengthens your ice-berg.”²

According to Hemingway the writers educated emotional reserve acted as the seven-eighths of the iceberg, his response to particular observations, and therefore the part that became his new fictional vision, acted as the one-eighth.

Hemingway's iceberg theory of writing had many variables, and more implications than he ever explained. Among other meanings he never brought to the surface for discussion was the fact that his non fictional work functioned as a kind of substructure for his fiction. If he wrote the kind of fiction that precluded

comment or explanation, he also wrote much journalistic and other expository material that provided considerable insight into what the fiction was all about. Such nonfictional commentary did not violate his refusal to provide guided tours of his work. Rather it showed the thinking and savouring of experience that went on in the writers mind before he ever set about creating fictional experience.

Comments and source statements on the fiction are scattered throughout the nonfiction and vary widely in significance for some stories there is only a single brief mention in the essays. For others the clues to fictional statements are so numerous that a great part of the nonfictional substructure can be identified, both in situations and in persons involved. Sometimes even the phrasing is close enough to prompt identification. Because of the relatively complete and coherent source statement and comments about them, this chapter is concerned with the nonfictional substructure of the Hemingway's other major works. This chapter gives the brief explication of the doctrine of iceberg with reference to the major works of fiction like *The Sun Also Rises* (October 22, 1926, Scribner's), *A Farewell to Arms* (September 27, 1929, Scribner's), *The Short Happy Life of Francis Macomber* (October 14, 1938, Scribner's), *The snows of Kilimanjaro* (October 14, 1939, Scribner's), *For whom the Bell Toll* (October 21, 1940, Scribner's) and *Across the River into the Trees* (September 7, 1950, Scribner's).

In the third chapter I have dicussed the impact of technique on the form of the novel mainly *The Old Man and the Sea*. Hemingway's technique depended on his various experiences and knowledge. I have given an account of Hemingway's

geographical knowledge which is again divided into two, the physical and psychological knowledge. His physical knowledge about geography consists of the countries, the seas, the forests he had travelled and the psychological knowledge consists of the people, the customs, beliefs, traditions different games and his other experiences.

Chapter four consists of a detailed analysis of *The Old Man and the Sea* in relation to the iceberg technique. *The Old Man and the Sea* is too short to be called a novel and it is too long to be called a short story. But in technique it belongs to the latter genre. It is a very straight forward tale without subplots and only one subtheme of an old fisherman who sailed too far in pursuit of a giant marlin, caught it and then lost it to sharks except for its spine and tail on the way back. Identification with the old man is so skilful and complete the story induces the tragic feeling.

It is a wonderful thing that Hemingway should have produced as work of such freshness at such a late stage in his career. It is a superb reply to those critics who believed that his genius had been eroded by analysis and complication since he planned and wrote *For Whom the Bell Tolls* (October 21, 1940, Scribner's).

He said of *The Old Man and the Sea*, "I tried to make a real old man, a real boy, a real sea and a real fish and a real sharks. But if I made them good and true enough they would mean many things."³ He was after what was real and took a pragmatic approach to the problem of transforming the real into the fictional.

The Old Man and the Sea was Hemingway's clearest example of fiction

finding its germ in the essays. " On the Blue Water," published in Esquire for April, 1939, contained in a paragraph the narrative essentials of the short novel. The novel was one of the best certified examples of the iceberg relationship between Hemingway's fiction and nonfiction . When Hemingway elaborated on his iceberg theory for George Plimpton of the Paris Review, he cited *The Old Man and the Sea* as a work particularly created according to that theory. He could have made the book a thousand pages long, he said, and filled it with the lives of all the people of santiago's village and all the fishing legends the villagers knew about, but he made it a spare story with all but the essential experiences of the old man and the boy left in the suspension of implied knowledge.⁴

In the sub-chapters I have discussed the iceberg of physical and technical substructural knowledge and the iceberg of moral and philosophical statements. Much of the iceberg knowledge of Hemingway could be found in his fishing and hunting articles of the 1930's and afterwords in his introduction to books on hunting and fishing. His articles like " Marlin off Cuba," "Marlin off the Morro" and " There She Breaches" showed his technical and geographical knowledge about fishing and in the Esquire article " On the Blue Water" he provided both technical and moral insight for the old man's later fight. There is also a brief account of the christian symbolism and the symbolic young boy and the lions who stand for Santiago's youth and strength. Santiago is compared to Christ. There is also an image of moral victory and physical defeat and also Santiago's love and kindness for the fish and the birds.

The last chapter, the conclusion is about the specific identity of Hemingway as a novelist. This chapter will concentrate on Hemingway as a novelist and his own brand of a special creative process which set him apart from other writers of fiction. As a practical esthetician he has so firmly interwoven in his work the Wahrheit (Truth) and Dichtung (Poetry) of the world as he knows it that his art as a whole, if not in all its constituent parts, is likely to stand relatively impervious to the shifting weather of future.⁵ It will also be an assessment of the significance of Hemingway's launching on a new technique of writing which is almost parallel to the revolutionary technique of the novel of stream of consciousness.

Thus it will be clear that the thesis will be divided under three sections.

1. The explication of the iceberg technique.
2. The general application of the theory to Hemingway's major works of fiction and
3. Its perfection in *The Old Man and the Sea*.

While the focus of the study may rest on iceberg technique other novelistic techniques of Hemingway are also emphasized. This study although very modest in its dimensions will, I hope, throw some clarity and light on a hitherto grey and not much researched area in the study of Hemingway.

¹ Death in the Afternoon, pp.191-192.

² Baker, Critics, p.34.

³ A.E.Hotchner, "Ernest Hemingway Talks to American Youth", This Week, October 18, 1959,p.11

⁴ Baker, Critics, p.34.

⁵ Goethe called his autobiography Dichtung (Poetry) and Wahrheit (Truth). The reverse of Goethe's title admirably fits the collected works of Hemingway.

CHAPTER 1

CHAPTER-1

INTRODUCTION

In the realm of literature Ernest Miller Hemingway is one of the most famous of 20th century American writers of fiction. Ernest Miller Hemingway (1899-1961) has earned himself such fame and eminence in the field of American letters, that even after more than three decades, his name is still secure in the international literary scene. His personal life and his art have a tremendous impact on Twentieth Century Culture. His books have been translated into atleast thirty three languages, and so it is inevitable that there is today present, a great body of criticism of his works. During his life time, he was one of the most controversial artists as far as the subject matter, style and tone are concerned, but since his death a new interest has awakened in his works. David Pownall's Bibliography on Hemingway, cites over five hundred essays written during only the fifteen years after his death.¹ But this is just a drop in the ocean of critical works on Hemingway and his works, which still continue to appear.

This gives rise to the question as to what new can be observed on the subject of Hemingway in the face of such voluminous critical responses. A casual survey of the major critical texts will help us throw some light on the subject with a subsequent discussion of the pattern of the present study.

Ever since the first critical work on Hemingway appeared in the form of Edmund Wilson's 1924 essay – The Review of “ Three Stories and Ten Poems ” and “ In Our Time ” there has been a continuous flow of Hemingway criticism². Carlos Baker (Hemingway : The Apprenticeship of Ernest Hemingway : The Early Years, New York 1954) and Philip Young (Ernest Hemingway : A Reconsideration, 1966) were pioneering works in the field. In between these works and in the year following these, there has been a virtual deluge of books and essays on Hemingway. “ The Confident Years :1885-1915” New York 1955 (Van Wyck Brooks) “ Ernest Hemingway and the Pursuit of Heroism” 1968 (Leo Jurko), “Bright Book of Life : American Novelists and story tellers from Hemingway to Mailer,” 1971, 1973 (Alfred Kazin), “ By Force of will : The Life and Art of Ernest Hemingway” (Scott Donaldson), “ Essential History : Suicide and Nostalgia in Hemingway's Fiction” 1983 (Eric Mottram) and the fine biography by Peter Griffen “ Along With Youth” Oxford University Press, New York 1985.

In many of these critical studies we see that the critics are unable to separate Hemingway the person from Hemingway the writer. Some studies are controversial, some praise and some disparage. To some critics Hemingway's interest in sports and in sensuous pleasure, suggests only a minor vision, a sign of immaturity and the consequent need to escape. Yet critics like Max Westbrook feel that Hemingway's vision is one of the most profound of our time. In his view, “critics have correctly praised Hemingway for dealing with real life, but he deals with it through a symbolic vision rather than by writing about labour problems or

about political rights. The most consistent characteristic of Hemingway's personal and fictive interest in sports, and in the sensuous life, in a courageous belief in the possibility of a life with meaning, and the emphasis must be on the word "Possibility". Hemingway's heroes awake to a world gone to hell. World war I has destroyed belief in the goodness of national governments. The depression has isolated man from his natural brotherhood.³

Hemingway's detractors argue that his much publicized "Code" is crude, with too simple an outlook, and is no comparison to the richer stoicism he is supposed to portray. Also, they argue, that his range is narrow – a world of men, without women, without jobs, without parents or children, without homes and communities and always battling in one way or the other. But in defence critics maintain that this world like Homer's is less limited than it appears to be, that Hemingway has succeeded in making war and the other forms of violence that interest him a moral equivalent of life. The soldiers, boxers and bullfighters are tested and found to behave under stress, not as Republicans, intellectuals, Spaniards or expatriates behave, but as men do. Thus, Hemingway is a Classicist. His achievement is not merely that he has rendered the here and now, but that he has also given us a glimpse of eternal and universal truth. Then there are some critics who regard his fiction as shallow and insensitive. Others claim that beneath deceptively limited surface lies a complex and fully realized fictional world. His supporters note the supreme importance of the things left unsaid based on Hemingway's own views of the iceberg method. Critical assessment of his works

frequently focus on the connections between his life and his works. In this respect past adverse publicity has continued into our own time, making out Hemingway less as a senior writer than as a globe trotting stuntman and maker of headlines. Those who objected to this "public". Hemingway, insisted that he acted at almost every turn as a species of child-man the incorrigible attention-getter. Even the less censorious found him boastful, airing publicly, his well known rules of masculine conduct, flirting with death and adhering to the American vision of heroism and his celebrated separate peace. Of the critics who have emphasized the style of Hemingway's writing, some praise economy of style and character which contributes to giving his writing its power. According to Philip Young, "Hemingway's world is one in which things do not grow and bear fruits, but explode, break and decompose, there is no mature brooding intelligence or grown up relationship of adult people in Hemingway."⁴ According to D.S.Savage, "Hemingway's characters remain children in every sense and the values of his books are a boy's notion of bravery, honour and devotion. His early novels are the best and *The Old Man and the Sea* gives the impression of imitation of the early style." Some others detract, that less is simply less : Hemingway is too limited, they say, his characters are mute, insensitive, uncomplicated men, his "action" is narrow – emphasizing acts of violence in the form of biggame hunting, fishing, bull fighting, etc..."His style is so little, a group of clevernesses."⁵ But more recent criticism judges Hemingway as a skilled craftsman. (cf. Sheldon Grebstein's Hemingway's Craft,1973) Chaman Nahals, "The Narative pattern in Ernest

Hemingway's Fiction" and C.R.Longyears "Linguistically Determined Categories of Meaning".

The above brief survey of the critical works on Hemingway just goes to prove the extent to which the studies of Hemingway have been varied and at times controversial. But somewhere along the line not much attention has been paid to his nonfictional work especially his journalism that stayed with him throughout his forty year career. There are exceptions like Charles Fenton's , " The Apprenticeship of Ernest Hemingway" and Robert O Stephen's " Hemingway's Non Fiction⁶. The earlier book deals with his early journalism as a stage in the development of the novelist and short story writer ; whereas the later is more exhaustive dealing with the Hemingway essay as an important and parallel form of writing done throughout his career.

Hemingway himself always adopted a derogatory attitude to his journalistic writing. Early in his career, sometime before 1931, Hemingway wrote to his bibliographer, Louis Henry Cohn, that,

" The Newspaper stuff I have written has nothing to do with the other writing which is entirely apart If you have made your living as a newspaper man, learning your trade, writing against deadlines, writing to make stuff timely rather than permanent, no one has any right to dig this stuff up and use it against the stuff you have written to write the best you can".⁷

This might be a reasonable attitude for a creative writer while distinguishing between his fiction and nonfiction, but the fact remains that his expository writing which equalled approximately one third of his total creative writing cannot be ignored. As a reporter and foreign correspondent in his early years of apprenticeship and also throughout his forty years career of writing, Hemingway soaked up persons and places and life like a sponge. These became sources and material for his short stories and novels. In spite of his ambivalent attitude towards journalism Hemingway was always the creative writer : he used his material to suit his imaginative purposes. His amazing observation combined with his craft of fiction succeeded in lucidly capturing the whole picture with its full emotional impact of the events on the people.

Hemingway invoked his Iceberg theory of composition to explain how a writer's emotional constitution worked in the making of fiction. He equated the emotional response of a writer to the knowledge he had acquired which is significant. According to him knowledge is an educated response made up of " The great reserve of things (one) knows or has seen". In his non-fictional book *Death in the afternoon* he makes a very coherent and complete statement of the idea,

" If a writer of prose knows enough about what he is writing about he may omit things that he knows and the reader if the writer is writing truly enough will have a feeling of those things as strongly as though the writer had stated them. The dignity of the movement of the iceberg is due to only one-eighth of it being above water. A

writer who omits things because he does not know them only makes hollow places in his writing.⁸

He later added more briefly, "If it is any use to know it, I always try to write on the principle of the iceberg. There is seven-eighths of it under water for every part that shows. Any thing you know you can eliminate and it only strengthens your ice-berg."⁹ According to Hemingway the writer's educated emotional reserve acted as the seven-eighths of the iceberg; his response to particular observations and therefore the part that became his new fictional vision, acted as the one-eighth.

Hemingway's iceberg theory of writing had many variables and more implications than he ever explained. Among other meanings he never brought to the surface for discussion was the fact that his nonfictional work functioned as a kind of substructure for his fiction. If he wrote the kind of fiction that precluded comment of explanation, he also wrote much journalistic and other expository material that provided considerable insight into what the fiction was all about. His non-fiction in many cases furnishes insight into what he did in the fiction.

Such nonfictional commentary did not violate his refusal to provide guided tours of his work. Rather it showed the thinking and savouring of experience that went on in the writers mind before he ever set about creating fictional experience. Sometimes the non-fiction existed in its own right as journalism and only later was recognised by Hemingway as suitable material for imaginative use. In other cases he first recognised the significance of various items of knowledge or personal experience. When he remembered them for use in fiction, which he then used in his

journalism or in his later fiction sometimes also his later non fiction particularly that of the interview, introduction and memoir served to explain not the content of fiction but the influencing circumstances and the sources of his experiences that became part of the fiction. These facts show that Hemingway frequently reused journalistic materials in his fiction. According to him fiction was the roughest work of all in writing. No reference but only the obligation to invent truer than things can be true.¹⁰ Such patterns of repetition suggest that however wide his knowledge and experience were, some elements of that experience called for a kind of understanding that reuse in depth could provide.

Comments and source statements on the fiction are scattered throughout the non-fiction. Because of the relatively complete and coherent source statements and comments about it this study is concerned with the non fictional substructure of *The Old Man and the Sea*. This short novel was Hemingway's clearest example of fiction finding its germ in the essay. This novel clearly supports the view that Hemingway's literary apprenticeship was served in journalism which was enriched by his enthusiasm his compassion and his imagination.

I shall be dealing with Hemingway's iceberg theory in my following study. Much has been already said about Hemingway by many great writers and critics but I feel that little attention has been paid to his iceberg theory. My attempt is to fill this gap as far as possible in Hemingway studies. I shall be dealing with his theory in detail in *The Old Man and the Sea* and also in his other major works in brief. My aim is to study Hemingway's Iceberg Theory; and scrutinize the nuances

of meaning that emerge when we read between the lines. The application of this theory in *The Old Man and the Sea* and his other works of fiction will comprise a major section of this thesis.

I will be analysing the Iceberg theory of writing and its connotations in chapter two. This technique and its implications correlation non fictional elements with Hemingway's fiction will be also considered in detail. His non fiction functioned as a kind of substructure for his fiction. The sub chapter of the same chapter will deal with a brief explication of this doctrine with reference to major works of Hemingway's fiction i.e. *The Sun also Rises*, *A Farewell to Arms* and *For Whom the Bell Tolls*. In chapter three, the influence of the Iceberg technique on the external form of the novel will be dealt with. His technique depended upon his various experiences and knowledge which he gained by extensive travelling. His geographical knowledge, both physical and psychological helped in developing his particular technique

The fourth chapter will contain a detailed analysis of *The Old Man and the Sea* in relation to the Iceberg technique. This novel was particularly written in accordance with that theory. As Hemingway himself told to George Plimpton of the "Paris Review" that he could have made the book a thousand pages long, but he made it a spare story with all but the essential experience of the old man and the boy left in the suspension of implied knowledge. He also told another group of listeners about his twenty year preparation to write the novel.

" I know about a man in that situation with a fish.

I know what happened in a boat , in a sea, fighting
a fish. So I took a man I knew for twenty years and
imagined him under those circumstances." ¹¹

This twenty year old Iceberg of knowledge will be the main contents of the sub chapters of chapter four , where the technical aspects and the moral elements will be dealt with separately.

In chapter fifth , the concluding chapter will concentrate on Hemingway as a novelist and his own brand of a special creative process which set him apart from other writer^s of fiction. The sub chapter of the conclusion deals with Hemingway's style and concept of Wahrheit (Truth) and Dichtung (Poetry). The final chapter will also be an assessment of the significance of Hemingway's launching of a new technique of writing which is almost parallel to the revolutionary technique of the novel of stream of consciousness.

This study although very modest in its dimensions will, I hope , throw some clarity and light on a grey and not much researched area in the study of Hemingway.

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- ¹ Linda Welshimer Wagner ed. "Ernest Hemingway : Five Decades of Criticism," Michigan State University Press, 1974. Introduction P.3.
- ² Edmond Wilson, "Mr. Hemingway's Dry Points", *The Dial* LXXVII No.4, Oct 1924, pp.340-342. Reprinted in "EH, Five Decades of Criticism," p.223.
- ³ Max Westbrook, "The Modern American Novel, Essays in criticism," Random House Inc., 1966, pp.91.
- ⁴ Philip Young, *Ernest Hemingway*, New York, 1952, pp.216-217.
- ⁵ Robert P. Weeks, "Introduction to Hemingway : A Collection of Critical Essays", ed.R.P. Weeks (C) 1962, Prentice-Hall Inc. Englewood Cliffs N.J., pp.1-3.
- ⁶ Charles Fenton : "The Apprenticeship of Ernest Hemingway", 1954, New York, Octagon Books, 1975, Reprint New York New American Library, 1961.
- Stephens Robert, "Hemingway's Non-Fiction, The Public Voice", University of North Carolina Press, Chapel Hill (c) 1968.
- ⁷ Nonfiction, *The Public Voice*, Louis Henry Cohn. A Bibliography of Ernest Hemingway, New York, 1931, p.112.
- ⁸ *Death in the Afternoon*, pp.191-192.
- ⁹ Baker, *Critics*, p.34.
- ¹⁰ Letter to Bernard Berenson, *Selected Letters*, p.837.
- ¹¹ *On The Blue Water : A Gulf Stream Letter*, *Esquire*, April 1936, p.227.

CHAPTER 2

CHAPTER -2

THE CONNOTATION OF THE ICEBERG TECHNIQUE

(ITS INTEGRATION WITH THE NONFICTIONAL
CO-RELATIONS WITH THE NOVEL)

As already stated in the introduction, Hemingway wrote on the principle of the iceberg. He said “ If it is any use to know it, I always try to write on the principle of iceberg. There is seven-eighth of it under water for every part that shows. Anything you know you can eliminate and it only strengthens your iceberg.”¹

Hemingway's iceberg theory had extensions into time as well as space. His nonfictional records worked as iceberg before and after his fiction. They showed that fiction come out of experiences that had continuing meaning in terms of mood and image for Hemingway the writer. Hemingway created moments in the novel that had their echoes in later recordings of personal experience. The primary place to look for Hemingway's ideas is in the fiction. As he himself puts a question “ In your novel are you writing about yourself ?” to which the answer is that, “ does a writer know anything better?” What ever he saw or experienced he put down in his works as Evan Shipman said “ I do not believe that I ever heard him express a serious opinion that I did not find later in his works.”

Hemingway was after what was real, and took a pragmatic approach to the problem of transforming the real into the fictional. Art could not reproduce life, but it was important to observe the probabilities. You had to write, he thought, so

people could believe it. Similarly, he lectured Fitzgerald that in using real people in fiction, he should stick to what had happened, or what logically would happen in their lives..." The only writing that was any good," he said, " was what you made up, what you imagined. The difficulty was that you could only create out of what you know. " You invent fiction, but what you invent it out of is what counts. True fiction must come from everything you have ever known, ever felt, ever learned." The fiction you invent out of your experience and talent would become truer than what actually happened.

Hemingway had detailed and familiar knowledge of all the places he mentioned in his novels. He had knowledge of people, places, colours, smells, movements and their unspoken secrets. Because of such knowledge he could allude to facts implicit but real in the lives of the people in the novel and because he knew the facts were there he could pass over them with the barest mention. In a letter written to his father Dr.C.E.Hemingway (Paris, 20 March 1925) he wrote :

"you see I'am trying in all my stories to get the feeling of the actual life across not to just depict life, or criticize it, but to actually make it alive, so that when you have read something by me, you actually experience the thing. You can't do this without putting in the bad and the ugly as well as what is beautiful. You can't believe in it. Things are'nt that way. It is only by showing both sides three dimensions and if possible four that you can write the way I want to".²

Every word that Hemingway wrote was true and a result of long, careful and exhaustive observation. In a letter to Everett R. Perry, he wrote, " I am trying always to convey to the reader a full and complete feeling of the thing I am dealing with; to make the person reading feel it has happened to them. In doing this I have to use many expedients, which, if they fail, seem needlessly shocking. Because it is very hard to do I must sometimes fail. But I might fail with one reader and succeed with another."³

True to its nature, Hemingway's iceberg theory of writing had more implications than he ever explained. Among other meanings he never brought to the surface for discussion was the fact that his nonfictional work functioned as a kind of substructure for his fiction. Comments and source statements on the fiction are scattered throughout the nonfiction and vary widely in significance. For some stories there is only a single brief mention in the essays. For others the clues to fictional statements are so numerous that a great part of the nonfictional substructure can be identified both in situations and in persons involved.

Hemingway practiced the art of self exploration and self revelation. If we say that his developing art of the essay was closely linked to his growing recognition of how much he could put himself into his public utterances, we at the same time recognize how much he was a part of the whole movement to develop the essay during the 19th and 20th century. If his own experience was a control on one end of the communication link his readers experience was a control on the other. And since in his non fiction he aimed at a ready and immediate public, not

one that would come to understand his efforts as in the fiction he wrote with a sound and sometimes cynical knowledge of the predilection of newspaper and magazine readers who were his major public.

The Old Man and the Sea was Hemingway's clearest example of fiction finding its germ in the essays. "On the Blue Water" a tale of a Cuban fisherman Ernest told in April 1936 *Esquire*, contained in a paragraph the narrative essentials of the short novel. The old man of the *Esquire* story fights his giant marlin for two days and nights and when he comes to shore, the predatory sharks having stripped his prize, he is crying in the boat. This bare sketch is retouched in *The Old Man and the Sea* with significant alteration. I shall be dealing with the iceberg theory in this particular novel in greater detail in the fourth chapter.

The writer's emotional background was the key to what was responded to, and to explain how ones emotional constitution worked in the making of fiction, he invoked his iceberg theory of composition. It is significant that Hemingway equated emotional response and knowledge; that is knowledge is an educated response made up of "the great reserve of things one knows or has seen."⁴

As he once said that he writes on the principle of the iceberg. "There is seven eighths of it under water for every part that shows. Anything you know you can eliminate and it only strengthens your iceberg."⁵ The writers educated emotional reserve acted as the seven eighths of the iceberg; his response to particular observations and therefore the parts that become his new fictional vision acted as the one eighth. The vaster his reserve of feeling and response, the more

knowledgeable was his art and the greater were the possibilities of observations finding their answering response in the artist. Some special qualities of that iceberg of feeling and knowledge were suggested by Hemingway on several occasions. He noted that dreams, desires and fears were a large part of ones emotional reserve and they helped shape one's response to external observations. If they were part of racial experience they provided a common element of the writers and readers imagination for the writer to rely on. Hemingway talked about two kinds of icebergs. One was that reserve the writer brought to his moments of observation and his reports of that internal observation. The other was the reader's. For the reader's response was also necessary for the sensing of what the submerged seven eights might me. The reader had to respond much as the writer did to the stimuli of observation, but the stimuli for him came from the created world rather than the raw, experimental world. His own reservoir of knowledge of course enabled him to respond to stimuli of a fictional vision to measure, to accept some and reject others and to arrive at his own vision. But because the writer's reserve and the reader's were perhaps similar but not identical, explication by the author was not only undesirable but useless.

¹ Baker, Critics,p.34.

² Selected Letter's : Letters to Dr.C.E.Hemingway, Paris, 20 March,1925.

³ Selected Letter's : Letter to Everett R.Perry, Key west c 7, Feb. 1933.

⁴ Baker, Critics, p.34.

⁵ Baker, Critics,p.34.

**A BRIEF EXPLICATION OF THE DOCTRINE OF THE ICEBERG WITH
REFERENCE TO THE MAJOR WORKS OF HEMINGWAY'S FICTION.**

A close scrutiny of Hemingway's writing reveals that most of his major works are based on his iceberg technique. Almost all his works are the result of his own experiences. Comments and source statements on the fiction are scattered throughout the nonfiction and vary widely in significance. In many cases the nonfiction existed in its own right as journalism and only later gained recognition in Hemingway's mind as suitable material for imaginative use. The application of the doctrine to some of his major works, will be discussed at length in the following pages. We shall begin with an analysis of *The Sun Also Rises* which was his first successful novel :

The Sun Also Rises [October 22, 1926, Scribner's]

Hemingway's statements relevant to *The Sun also Rises* fall into three classes; those concerned with composition and naming of the novel, those describing general settings and actions incorporated into the novel and those indicating his own experience as the basis for action and comment in the story. Those concerned with composition of the novel came well after it had gained both publication and fame. In his interview with George Plimpton and in *A Moveable Feast* he told how the novel was begun in Valencia on July 21, 1925, was written in six weeks during brief stays in Madrid, Hendaye and Paris and thoroughly rewritten

during the fall and winter of 1925-26 at Schruns in the Vorarlberg.¹ His emphasis in both accounts was on the necessity of places conducive to clear thinking and intense feeling and on the recency of the experiences impelling him to write, particularly his realization that he alone among his contemporaries had not yet written a novel.

On 27th Oct. 1923 he wrote for the Toronto Star Weekly that every morning during the bullfighting festival of San Fermin at Pamplona the bulls that are to fight in the afternoon are released from their corrals at 6'O clock in the morning and race through the main street of the town. The men who run ahead of them do it for the fun of the thing. It has been going on each year since a couple of hundred years before Columbus had his historic interview with Queen Isabella in the camp outside of Granada. In a letter to William D Horne, Paris 17-18 July 1923 Hemingway had given an account of the big Feria at Pamplona.

It was Hemingway's eagerness to learn about death as one of the 'Simplest' and 'most fundamental' things that first took him in 1923 to the bull ring at Pamplona, the only place where you could see life and death....now that the wars were over. Far more than big game hunting, the bull fight provided the ultimate test of a man's courage as a consequence Jake Barnes observes, "nobody ever lived their life all the way up except bullfighters."

In his journalism written before the composition of *The Sun Also Rises* and in *Death in the Afternoon*, published six years after the novel, Hemingway wrote of the world in which Jake Barnes and his friends lived. Principally the worlds of

Paris and Pamplona, they were described for other purposes than to serve as settings for the novel, yet they lent themselves to reuse. Indeed much of the authority of the novel had come from the detailed and familiar knowledge Hemingway had of those places, their terrain, their colors and smells, their movement, their unspoken secrets. Because of such knowledge he could allude to facts implicit but real in the lives of the people in the novel and because he knew the facts were there he could pass over them with the barest mention. But in his nonfiction he explained those facts of life for Paris and Pamplona and the explanations function like a series of commentaries or footnotes on moments in the novel. When Jake attends the Quai d'Orsay briefing for correspondents, listens to the Nouvelle Revue Francaise diplomat offer routine views on a speech by the President of the council of State at Lyons, hears sycophantic questions answered and probing questions evaded, the underlying mood of the press briefing is that of perfunctoriness² What is not said in the novel but can be felt during the action is that the briefing is a meaningless ritual. This feeling gains a rationale, however, in light of Hemingway's earlier Toronto Star story on the French governments practice of buying news column space in French papers and publishing its version of the news there. "Le Temps is always spoken of a 'semi-official'. That means that the first column on the first page is written in the foreign office at the Quasi D'Orsay, the rest of the columns are at the disposal of the various governments of Europe."³ Both Jake and the reader initiated into the Paris news practices know that

only by a lucky accident can anything be learned at the briefing. Within the context of the novel, then what Hemingway knew from previous acquaintance with the Paris scene becomes a functional scene of futility for Jake.

Later in the novel when Frances Clyne tongue-lashes Robert Cohn for sending her away to England to end their affair in favour of Brett Ashley, she recounts, in her tirade on betrayals, her mother's loss on French war bonds. "Yes, how is my dear mother? She put all her money into French war bonds. Yes, she did. Probably the only person in the world that did." (p.49). Behind this comment was Hemingway's knowledge of French manipulation of war bond financing. In his 1922 *Star* article "Poincare Making Good on Election Promises" he explained how the French converted short-term bonds into long-term ones and how finally they paid off, if at all, in devaluated currency. Frances' bitterness over her betrayal by Robert Cohn thus invokes not only her individual feelings but a general sense of betrayal in Paris. Like French and foreign investors, he had believed in a future pay-off and had suffered a loss in money comparable to her loss of hope to marry Robert Cohn.

Hemingway placed vital characters in the cafes catering to tourists. In the article he described champagne-selling night clubs of Montparnasse as those where tourists falsely got the impression they were seeing the real Paris while they paid heavily for mock champagne and listened to American style Jazz. But in the novel count Mippipopolous, a man whose authenticity is certified by his scars, drinks real champagne at the Café Select and knows from wide experience he is getting the

best value money can buy.(p.29) The Count further inverts the meanings of the source article by knowingly savoring the American Negro jazz at Zelli's Bar in Montmartre (pp.60-62). If Hemingway provided simple value alignments in his newspaper articles on place, in his creative work he rendered the values more complex and ambiguous. The context of action and feeling, particularly as it is varied through Jake's moody observations, resists easy identification of values. The observation from the star article are indeed but raw material to be shaped and given meaning by the novelists imagination.

It is generally recognized that Jake's and Bill's extended conversations, particularly those at the Burguete inn and beside the Irati River, are loaded with ironic allusions. Much of their humour as well as the thematic elucidation in the scene derives from the technique. Hemingway's nonfiction, however provided some light on the passages. When Bill tells Jake that Irony and Pity are the catch words of the New York scene, " Just like the Fratellinis used to be," (p.114). We find that *Death in the Afternoon* provides not only identification of the Fratellinis as a comedy act but specific indication of their significance in Hemingway's thought. They provided, he said in his discussion of the disemboweling of the picador horses in bullfights, insight into the relationship between tragedy and comic incident. Their burlesque pointed up the essentially comic, not pathetic, role of the horses in a sequence of actions leading to tragic enlightenment.

The general Pamplona background of *The Sun Also Rises*, both of the fiesta and of the bullfights, had already had its initial statement before Hemingway made

it the key setting for his novel. In the two Toronto Star Weekly articles " Bull Fighting Is Not a Sport- It Is a Tragedy" and " World's Series of Bull Fighting a Mad, Whirling Carnival," and in his " Pamplona Letter" in the transatlantic review Hemingway sketched in the manner of travel writer the key actions of a bullfight and suggested the color and frenzy of a quasi-religious festival.

" San Fermin is the local deity in the system of local idolatry which the spaniards substitute for Catholicism. San Fermin, looking very much like Buddha, is carried through the streets at odd moments during the Feria."⁴ So he wrote in 1924. It was an insight on the shifted emphasis in an originally religious fiesta that he used in the novel to show Brett as a rival of San Fermin in the eyes of the celebrants.

In the Star article he explained the stages of the bullfight, which he chronicled in greater detail later in *Death in the Afternoon*. But they were all there in the prenovel articles. They were implicit in the bull fight scenes in the novel, but the focus there was on Romero and the bullfight details from the Journalistic pieces worked as meaningful background for the exploits of the young gypsy metador. The ritual and tradition of the background action, only alluded to in the novel, provide the means for showing Romero both as an individual person in the story and as the epitome of a meaningful system of values.

Hemingway's later commentary in *Death in the Afternoon* showed further factual knowledge on his part that had been implicit in the novel. His fictional hotel keeper Juan Montoya in Pamplona was identified as an actual person-" [Juanito]

Quintana, the best aficionado and most loyal friend in Spain, and with a fine hotel with all the rooms full.”⁵ His characterization of Romero as an instinctive matador who “knew everything when he started”(p.168) found its explanation in the bullfight book. The artist matador and writer he observed, “uses everything that has been discovered or known about his art up to that point, being able to accept or reject in a time so short it seems that the knowledge was born with him, rather than that he takes instantly what it takes the ordinary man a life time to know...”⁶

In the bullfight book Hemingway told how the critic Guerrita urged people to hurry to see Belmonte because anyone working so close to the bulls was sure to be killed soon. But Belmonte survived, retired, returned from retirement and was charged with exploiting his name while giving inferior performances. When he retired again, critics discovered his greatness again. The treatment of Belmonte in the novel thus was prejudiced to throw a more heroic light on the fictional Romero, but it had to be understood also that critics and public were fickle in their passions and seldom willing to accord a bullfighter his fame until he was blurred in their memory by retirement or death.(p.214) In this case the novel, in order to dramatize values, offered an oversimplification in judgement where the nonfiction retained its complexity. The nonfictional knowledge supplied a general dimension to the action to supplement those meanings implicit in the narrative action.

Few readers have had reason to doubt that the events of *The Sun Also Rises* owed much to Hemingway's personal actions and feelings. Such an account as Harold Loeb's *The Way It Was*, among other memoirs, has made clear how

autobiographical the novel was. But Hemingway made much of his personal experience a matter of record in his own nonfiction, both before and after the novel. His statement in "The Dangerous Summer" that Cayetano Ordonez was the model for Romero is believable, but his assertion that only the bull ring incidents of the novel were based on fact while the events outside the ring were all "made up and imagined" needs some interpretation.⁷ Too many anticipations and recollections of events occurring both in his recorded experience and in the novel point to a factual base for narrative incident outside the bull ring.

Near the beginning of the novel Jake suggests to Robert Cohn that they fly to Strasbourg and walk to Saint Odile. He knows a girl in Strasbourg who can show them around. The suggestion was an echo of Hemingway's own flight to Strasbourg, which he chronicled in his Toronto Daily Star article "A Paris-to-Strasbourg Flight Shows Living Cubist Picture"⁸ Flying had train travel all beat for seeing country, he wrote and gave a new perspective on the way people reacted to new ideas.

Other elements of the Paris action of the novel had their origins in experiences Hemingway remembered in *A Moveable Feast*. Jake mentally pauses to watch the barges pass under the bridges crossing the Seine. It is soon after Brett has failed to meet him at the Hotel Crillon, and he is making his way to the Left Bank to join his drinking friends there. Crossing the Seine, he notes the "barges being towed empty down the current, riding high" and the pleasant river. "It was always pleasant crossing bridges in Paris", he observed.(p.41).

Hemingway's notation in *A Moveable Feast* provided an insight into the thematic counterpart to Jake's feeling and a suggestion on the meaning of the river for Jake and his literary creator. "With the fishermen and the life on the river, the beautiful barges with their own life on board, the tugs with their smokestacks that folded back to pass under the bridges, the great elms on the stone bank of the river, the plane trees and in some places the poplars, I could never be lonely on the river."⁹ Jake's notation of the pleasant river as well as the empty barges, in light of Hemingway's later statement, suggests that his personal loneliness is caused by people and is recognizably passing emotion when measured against his lasting perception of earth's pleasantness. "It was always pleasant crossing bridges in Paris," Jake recognized. The paragraph thus provides a glimpse of both basic motifs at work in the book-the lost generation and the abiding earth.

Hemingway's personal experience with Pamplona and other bullfights towns provided both background and foreground incident for the novel, Jake's notations of the bouncing riau-riau dancers, the throngs in the streets, the wineshops crowded with black-smocked peasants singing hard voiced songs, the pyrotechnic show by Don Manuel Orquito, the running of bulls in the streets, his standing on the balcony to watch the bulls run and the rockets announcing the arrival of the bulls at the ring all had their previous appearance in his *Toronto Star* articles.(pp.153,155,160,178,196).

In "World Series of Bull Fighting, a Mad Whirling Carnival" he recorded the observations made when he and Hadley Hemingway arrived at Pamplona for the San Fermes in July of 1923:

Bullfight fans from all over Spain jam into the little town, hotels double their prices and fill every room. The cafes under the wide arcades that run around the Plaza de la Constitucion have every table crowded, the tall, pilgrim, father, sombreros of Andalusia sitting over the same table with straw hats from Madrid and the flat blue Basque caps of Navarre and the Basque country.

All day and all night there is dancing in the streets. Bands of blue shirted peasants whirl and lift and swing behind a drum, fife and reed instruments in the ancient Basque Riau-Riau dances. And at night there is the throb of the big drums and the military band as the whole town dances in the great open square of the Plaza.

All night long the wild music kept up in the street below. Several times in the night there was a wild roll of drumming, and I got out of bed and across the tiled floor to the balcony. But it was always the same. Man, blue shirted, bare headed, whirling and floating in a wild fantastic dance down the street behind the rolling drums and shrill fifes.

Just at day light there was a crash of music in the street below.
Real Military music.....Down below the street was full of people.
It was 5'O clock in the morning. They were all going in one
direction.¹⁰

The success of *The Sun Also Rises* became a touchstone for Hemingway. He never tried again to render fictionally what he did so well in that novel. Some later short stories dealt with peripheral matters in bull fighting. "The Capitol of the World" concerns the lives of aspiring and defeated matadors and "The Mother of a Queen" deals with a matador Finito and his fears. But Hemingway wrote of bullfights in nonfiction as commentaries on that realized fictional experience as in *Death In the Afternoon*.

As late as "The Dangerous Summer" he wrote of the novel as though it were established text and only commentaries and reaffirmations by the novelist, not further imaginative creations, could be written.

In any case, the later comments indicated a tendency to see fewer and fewer differences between actual and imagined experience, to let fictional scenes impose themselves on reported personal experience and to serve as his reality and see actual events as pale ghosts of the fictional account, which he apparently thought he had made "truer than true,"

A Farewell to Arms [September 27, 1929, Scribner's]

Hemingway's nonfictional comment relevant to *A Farewell to Arms*, unlike that on the expatriate novel, falls into two categories- statements made before or after publication of the novel and dealing with general social conditions and scenes made part of the narrative, and statements of personal feeling and personal experiences which became the feelings and thoughts of his created people. He has not stated in public his reasons for naming the novel or offered glimpses of thematic intention through discussion of epigraphs as he did for *The Sun Also Rises*. The closest he came to such a declaration was his statements in the introduction to the 1948 edition that the title was *A Farewell to Arms* and it was written about a country of almost continuous war, much of which he had observed and learned to hate.¹¹

His ten year preparation for writing the novel, however had a partially documentable history. Much of his observation of post war Europe prompted him to consumptions and conclusions which became the texture of the novel. Some of those ideas he stated journalistically before the novel was written, others later. Reporting German responses to inflation in 1922, he worked out a metaphor for the times which he later adapted for his novel. German storekeepers, he noted, continued selling goods for an inflating currency which, by the time they were ready to restock, could not even buy an amount of goods equal to what they had sold, much less show a profit. It was like a great national fire sale. " The great national fire sale cannot last forever while it is going on, however, the German

store keeper takes out his wrath on the foreigners who buy from him by acting as nastily as he can without forcing them out of the shop. He believes they are the cause of the fire, but he seems to feel he is in the position of the shopkeeper who is forced to sell goods at a fire sale to the men who set his shop on fire.¹² In the novel he shifted the meaning of the metaphor backward in time, seeing the war as the fire which caused the great fire sale. In his attempts to clarify for himself his desertion from the war, Frederic Henry sees the war as a department store fire for which he, as a floorwalker, cannot be responsible.

His identification of the essentials of city and country life in postwar Europe became the basis of thematic contrasts in the novel. His characterizations of the various kinds of night life in Europe, in such articles as " Wild Night Music of Paris Makes Visitor Feel a Man of the World" and " Night Life in Europe a Disease : Constantinople's Most Hectic," pointed out that night life in the city operated on a different scale and with different values from the life of the city by day or that of the countryside.¹³ A product of the war, night life ranged from scintillating in Paris to dull in Rome, sordid and vicious in Berlin to sedately conversational in Madrid. In Italy, he said, night life " must be taken to mean not dissipation or dancing places necessarily, but merely that strange, feverish something that keeps people up and about during the hours they would normally sleep." In his prose poem " The Soul of Spain" he described night life much as Frederic Henry remembers it after his night club and brothel tour of Milan, Florence, Rome, Naples, Villa San Giovanne, Messina and Taormina. " Night Life is when everybody says what the

hell and you do not remember who paid the bill. Night Life goes round and round and you look at the wall to make it stop. Night Life comes out of a bottle and goes into a jar. If you think how much are the drinks it is not night life.”¹⁴ Frederic Henry remembers similarly but in more confusing detail because of the added brothel experiences : I had gone to no such place but to the smoke of cafes and nights when the room whirled and you needed to look at the wall to make it stop, nights in bed, drink, when you knew that that was all there was.

What Frederic contrasts with his tour of Italian night life is the life of the country recommended by the priest. Abruzzi is the priest’s epitome of life “ where the roads were frozen and hard as iron, where it was clear cold and dry and the snow was dry and powdery and hare-tracks in the snow and the peasants took off their hats and called you Lord and there was good hunting.” Hemingway’s preparation for this part of the contrast could be seen in his 1923 article “ More Game to Shoot in Crowded Europe Than in Ontario.”¹⁵ There was a Europe of forests, streams and hunting preserves as well as of crowded cities, he wrote and all who could get out of the cities hunted. Near Milan they hunted foxes and in the Abruzzi, “ the wild, mountainous part of Italy lying up in the country from Naples, there are still bears.”

Hemingway’s coverage of Swiss winter resorts in 1922 provided him with other scenes for his novel. In his Toronto Star Weekly article “ Flivver, Canoe, Pram and Taxi Combined Is the Luge, Joy of Everybody in Switzerland,” he

described the arrangements made by Swiss railway companies and resort hotels to capitalize on the popularity of luge-ing.¹⁶

Hemingway's war scenes in *A Farewell to Arms* owed much to his reports on the Greco-Turkish war of 1922. Although he had been wounded at the Italian front in 1918, his period of service was both too brief and too late for him to witness a retreat like that in the novel. The retreat from Caporetto had occurred the previous autumn and by June 1918, with the failure of the Austrians' Piave offensive, it was the Austrians, not the Italians, who were becoming demoralized. Similarly, he missed the fighting in Anatolia in the summer of 1922 but arrived at Constantinople in October in time to cover the Mudania conference and went on to Eastern Thrace to witness the Greek evacuation of the province. His general knowledge of war by the time he wrote his war novel was thus a knowledge of retreats and evacuations. In *Star* articles during October and November of 1922 he tried to convey a sense of defeat and betrayal by describing details of troop movements and peasant refugee columns. His key details in describing the troop columns were of baggage wagons piled high and pulled by buffalo, of telegraph wires cut and left flying from the poles like Maypole ribbons and of sullenly marching infantry. The general meaning of retreat, as he interpreted it, was "the end of the great Greek Military adventure," an end to dreaming of empires.

In the novel the buffalo-drawn baggage carts are replaced by trucks and the infantry forms a separate column from the machines. But where in the article the Greek soldiers were characterized as a sullen mob herded along by their cavalry

and Hemingway used the device of having a British advisor report on the collapse of morale and respect for the Constantine officers, in the novel the Socialist ambulance drivers look at the retreating Bersaglieri and chorus-like, comment on the deterioration of morale. His description of Adrianople lit up by Kerosene flares and presided over by Greek cavalry found its echo in the novel when the carabinieri with their torches at the Tagliamento bridge monitor the retreat column. The ambulance drivers fear Austrian cavalry rather than their own.¹⁷

Hemingway had of course reworked this scene of Thrace into one of the vignettes of *In Our Time*, giving the scene an unspoken meaning and metaphorical unity. But if Hemingway's anonymous soldiers and refugees from Thrace served only as active background in the novel, his mechanics and Carabinieri had a more dramatically significant role in the narrative and they had their origins in his reports on the emergence of Fascism in Italy. In his articles on the conflicts between Socialists, Communists, Anarchists and Fascists in northern Italy in 1922 and 1923 he had sketched the state of mind of both his Socialist drivers and their Proto-Fascist challengers, the carabinieri at the Tagliamento bridge.

In "Picked Sharp-shooters Patrol Genoa Streets" and "'Pot-Shot patriots' Now Unpopular in Italy" he had described the North Italian Socialists and Communists as urban workers disgusted with war governments and war industries. They were politically volatile and talkative but unorganized and given to impromptu demonstrations rather than to plots to take over governments. They had read and believed in the argument that labour was the basis of all economic values

and thought that workingmen together could stop the war.¹⁸ This is the belief of Frederic Henry's ambulance drivers as well. "One side must stop fighting," says Passini. "Why don't we stop fighting? We think. We read. We are mechanics. But even the peasants know better than to believe in a war. Everybody hates this war." (pp.50-51)

The Fascist mentality that Frederic Henry sees exhibited at the Tagliamento bridge serves as antagonist to Socialist sentiment in much the same way Hemingway saw it work in northern Italy in 1922. The young Fascisti had been tacitly encouraged by the middle class in their suppression of worker demonstrations, he reported and liked their "taste of Killing under police protection."¹⁹ In the novel they become the wide-hatted carabinieri with "all the efficiency, coldness and command of themselves of Italians who are firing and are not being fired on." They have "that beautiful detachment and devotion to stern justice of men dealing in death without being in any danger of it." (pp.221-223).

The novel contained insights into the life of danger for which Hemingway found later nonfictional expression. Rinaldi's characterization of syphilis as "a simple industrial accident" goes unexplained in the novel. He believes he has it, that Frederic will get it and that the priest will never get it. In context, syphilis serves as Rinaldi's medical expression of war disgust. But in *Death in the Afternoon* Hemingway saw it further as an expression of personality and that insight that retroactive significance for Rinaldi's depiction in the novel. "[Syphilis] is a disease of all people who lead lives in which disregard of consequences

dominates. It is an industrial accident, to be expected of all those who lead irregular sexual lives and from their habits of mind would rather take chances than use prophylactics.”²⁰ Significantly, the matadors subject to the disease in the bullfight book were central agents in the violence that Hemingway saw as an emotional equivalent of war. Frederic Henry’s belief that he cannot be destroyed in the war was Hemingway’s dramatic expression of that illusion of immortality he thought all soldiers initially had “ Well, I knew I would not be killed. Not in this war. It did not have anything to do with me. It seemed no more dangerous to me myself than war in the movies....” (p.37). So thinks Frederic Henry.

As with his insights on industrial accidents and illusions of immortality, Hemingway found the significance of much personal feeling and experience first in connection with his novel. Later he found other uses for them in his nonfiction and such later comments served as authentications of the fictional experiences less often as explanations. The later recorded experiences, when seen in light of their counterparts in the novel, had the curious function of serving as afterwords and hinting of origins at the same time. Like those passages in “ The Dangerous Summer” on *The Sun Also Rises*, these later comments, beclouded the line between the created and the actual. How much the later recorded experiences owed to fiction and how much to actual event is unclear. Hemingway’s preface to *A Moveable Feast*, with its cryptic statement on the interdependence of fiction and fact, hinted that he wished the line between cause and result to be obscured. “ If the reader prefers,” he said, “ This book may be regarded as fiction. But there is always the

chance that such a book of fiction may throw some light on what has been written as fact."

Hemingway created moments in the novel that had their echoes in later recordings of personal experience. Catherine's doctor advises her to avoid skiing while pregnant (p.296), but in *A Moveable Feast* Hemingway remembered skiing with Hadley while she was carrying their child. If the incident in the novel was an ironic twist in a culminating tragedy and that in the memoir part of a personal myth of innocence, they both served as glimpses into strong feeling for the relationship between man and woman, a value in itself whatever use it might be put to. Other insights finding both fictional and expository expression were Frederic's characterization of the sound of artillery shells passing through the air and Hemingway's repetition of the sensation in his Spanish Civil War dispatches. A second before he is wounded by a trench mortar shell, Frederic notes that "[through] the other noise I heard a cough, then came the chuh-chuh-chuh then there was a flash...."(p.54) Later in his antiwar, anti Mussolini article on the Ethiopian Campaign, Hemingway again cited the sensation as one tending to diminish a soldiers enthusiasm for field service.

" Malaria and dysentery are even less capable of arousing patriotic fervor and jaundice, as I recall it, which gives a man the sensation of having been kicked in the vicinity of the interstitial glands, produces almost no patriotic fervor at all."²¹

Not all Hemingway's personal feelings that found their uses in the novel had their first recordings there, however. His 1922 Toronto Daily Star article "A Veteran Visits old Front, wishes he had stayed Away" was a rehearsal of several states of feeling that later informed the novel. An account of his return to Schio, the town where his ambulance group was stationed in 1918, the article told not only of his disappointment with the place but also his memories of how things had been there during his stay. His 1922 memories of the summer of 1918 took the same viewpoint and much of the same tone used in the opening pages of the novel seven years later. The vantage point was the window and garden of the house he had lived in, from which he could watch troop movements as Frederic Henry does in the novel. What Frederic sees is similar : In the late summer of that year we lived in a house in a village that looked across the river and the plain to the mountains. Troops went by the house and down the road and the dust they raised powdered the leaves of the trees..... Sometimes in the dark we heard the troops marching under the window and guns going past pulled by Motor tractors..... I sat in the high seat of the Fiat and thought about nothing. A regiment went by in the road.... Some wore their steel helmets but most of them carried them slung from their packs.... It was half of the brigade Basilicata. I identified them by their red and white striped collar mark.....(pp.3-4,33)

What was perhaps most remarkable about these earlier observations and their later fictional restatement was Hemingway's early tendency to see more than the scene actually showed. Although his actual presence at Schio during the war

occurred only during the early summer of 1918, he could imaginatively place himself there in 1916 as well.

The relationship between Hemingway's nonfiction and *A Farewell to Arms*, in sum was twofold. The nonfiction pointed to a fund of experience that Hemingway grasped in terms of key details, motifs, and metaphors; and when he reused that experience as the basis of created vision for the novel, he carried over those details, motifs and metaphors as the foci of moods and scenes. Secondly, the nonfiction pointed largely to a postwar world. He altered the context of the nonfiction record to show how it was the continuation of what had gone on in war. He wrote the novel as a probe into the roots of the nonfictional world he had reported.

The Short Happy Life of Francis Macomber [October 14, 1938, Scribner's]

The two chief groups of nonfictional analogues for *The Short Happy Life of Francis Macomber* were Hemingway's hunting accounts in *The Green Hills of Africa* and in *Esquire* and his discussions of war, written before and echoing after, the hunting story. That these two recorded funds of knowledge and insight should both point to the story is not surprising when we recognize the linkage of the two kinds of experience in the story. Robert Wilson's machine-gunner eyes and his recollection of young men's sudden attainment of maturity in battle are two reminders of the connection between hunting and warring in Hemingway's thought.

Hemingway's *Esquire* articles on hunting, written soon after his return from the first safari to East Africa, contained much of his personal response to Africa, of his delight in the land and of his satisfaction at hunting well. But for that part reappearing later in fiction, these articles were important for their understanding and presentation of the hunter's code – that ethic so briefly and expensively learned by Francis Macomber. In "Shootism Verses Sport" Hemingway sketches the exigencies of lion hunting much as Macomber learns them on his first lion hunt, but the *Esquire* account was generalized and didactic, the fictional account a specific and dramatic event. The *Esquire* account made explicit the code assumed by Robert Wilson and gradually recognized by Macomber: [The hunt] will be exactly as dangerous as you choose to make it. The only way the danger can be removed or mitigated is by your ability to shoot and that is as it should be.

In the *Esquire* article "On Being Shot Again" Hemingway recited the technical lesson that Robert Wilson has to tell Macomber before they go into the bush for the wounded buffalo. Again the instruction had its general statement before Hemingway found its dramatic application". "If you want to kill any large animal instantly you shoot it in the brain if you know where the shot is and can call it. If you want to kill it, but it does not make any difference whether it moves after the shot, you can shoot for the heart. But if you want to stop any large animal you should always shoot for the bone. The best bone to break is the neck or any part of spinal column, than the shoulders. A heavy four-legged animal can move with a broken leg but a broken shoulder will break him down and anchor him."²² Thus

Wilson tells Macomber to shoot for the brain through the buffalo's nose or to try for the neck or shoulders- a technical lesson, but still part of the code.

In the articles on Africa and in *The Green Hills of Africa* Hemingway also defined and demonstrated a key moral term later used in the story. When Margot MaComber audibly wonders about the legality of chasing buffalo in the car, Wilson silently calls Francis a four-letter man and Margot a five-letter woman. Hemingway intended the special meaning for the term as he explained it in "He Who Gets Slap Happy". A sportsman, he noted, is the opposite of a four letter man. "A four-letter man is one who because he does not enjoy doing a thing believes it impossible for everyone else to enjoy it and so sneers at them".²³ In *The Green Hills of Africa* he remembered feeling like a four letter man himself and hating himself for feeling that way when his hunting rival Karl consistently shot larger game.

The Green Hills of Africa, however, was even more relevant to the story in its rehearsal of several personal observation and responses. Francis Macomber's initial fright at the lion when he hears him roar from the river thickets before dawn, had its parallel and possibly its origin in Hemingway's personal recollection of hearing "a lion roaring just before daylight when we were getting up", but he did not record his own response.²⁴ "Notes on Dangerous Game" furnished the actual experience of shooting or galloping buffalo and having the white hunter also fire to help bring down the escaping animal.

In his essays on war Hemingway rehearsed or reused other images that found their place in the story. In his antiwar essay "Notes on the Next War" in

1935 he found a key image for the story. Francis Macomber's education is climaxed by "a sudden white-hot, blinding flash" exploding in his head. Trying to make his readers realize the horrors of a war which he thought Americans should not get into that year, he listed, among other unpleasant moments of war, one's being hit in the head with a "white blinding flash that never stops....."²⁵ Other insights from war in the story had their real origins explained later in his 1942 introduction to *Men at War*. Robert Wilson's moral tutoring of Macomber, the introduction revealed, was really war-engendered. His quotation from Shakespeare on every man's owing God a death was an echo of a moral talisman Hemingway had received from a fellow patient: "I remember the sudden happiness and the feeling of having a permanent protecting talisman when a young British officer I met when in the hospital, first wrote out for me, so that I could remember them, these lines. "By my troth, I care not: a man can die but once; we owe God a death... and let it go which way it will, he that dies this year is quit for the next." The implication of that precept, as Macomber sees in the story and as Hemingway spelled out in 1942, was that one could not worry about the time of his death when he was properly occupied with living up each moment. "Cowardice, as distinguished from panic, is almost always a lack of ability to suspend the functioning of the imagination. Learning to suspend your imagination and live completely in the very second of the present minute with no before and no after is the greatest gift a soldier can have."²⁶ But then it was also the kind of thing a bullfighter had to know, he wrote in *Death in the Afternoon*, to know how to ignore

and despise consequences was the way to achieve that elation that only the brave could know.²⁷

The didactic tone of the nonfiction correlated with the story indicates how fundamental is the relationship of tutor and learner in *The Short Happy Life of Francis Macomber*. The Esquire articles on the hunter's code; the bullfight book, which Hemingway called a didactic work; and *Men at War*, which was compiled and edited to instruct young men on how to face danger in war- all presume the value of instruction through art and adage. They point up the story as an adventure in the failure and success in teaching the morality of courage. Robert Wilson's failure to tell Macomber the old Somali proverb about men's responses to lions and his later advancement of the Shakespearean quotation to celebrate the moment of Macomber's insight underscore the theme of morality through knowledge in the story.

The Snows of Kilimanjaro [October 14, 1938, Scribner's]

The Snows of Kilimanjaro had perhaps a greater number of nonfictional analogues, sources and echoes than any piece of comparable length in Hemingway's work. The reason for that abundance can be seen in the story itself. Among other things, it is a story about unwritten stories. As such, it catalogues situations and feelings that stories grow out of. It is, in a way, an index to Hemingway's raw material for fiction as well as Harry's last inventory.

But the difference between Hemingway's fictional voice and his public one is important here too. Harry laments that he never has written down those things he thinks of during his last evening and now never will write them. The refrain running through his elegiac lament is that " he had never written a line of that Now he would never write the things that he had saved to write.... He had been in it and he had watched it and it was his duty to write of it, but now he never would." Hemingway did write those things, though some occurred in his fiction, but most in his journalism and memoirs. Harry's recollection of skiing after the war with the Austrians he had fought during the war had its echo in Richard Cartwell's similar memory of skiing with his German adversaries between wars.²⁸ And in his nonfiction, both before the writing of *The Snows of Kilimanjaro* and afterwards, Hemingway made most of Harry's memorable moments a part of the public record.

Another locus of Harry's significant but unwritten memories is the Vorarlberg skiing area of Austria. The snows of mount Kilimanjaro make him think of the snows of the Gauertal and the Vorarlberg districts. Then he remembers Christmases at Schruns and staying in the Madlener Haus and other Ski stations to make the glacier runs, rushing down the mountain to stop finally and kick off skis and go into the barroom of the inn. Hemingway's nonfictional memories were much the same. Hemingway reported in his Star article " Christmas on the Roof of the World" how it felt to ski down the mountain, feeling the air and snow slip by and then stop beside the inn to kick off skis and go inside for drinks, supper and long evenings of talk."²⁹ Harry's memories of fishing in the Black Forest trout

streams were echoes of the fishing trips Hemingway reported in his travel articles for the Toronto Star.

If Hemingway's iceberg theory had extensions into time as well as space the nonfictional records worked as iceberg before and after the fiction of *The Snows of Kilimanjaro*, for they showed that fiction came out of experiences that had continuing meaning in terms of mood and image for Hemingway the writer. The key to his fictional use of such scenes, implicit in the story itself, was clearer in the expository accounts. In both *The Green Hills of Africa* and *A Moveable Feast*, key personal experiences were linked with key vicarious experiences available in works by other artists. In the African book they were mingled with remembered scenes from great novels by Tolstoy and Stendhal; he remembered Tolstoy's Sevastopol in connection with the Boulevard Sevastopol in Paris. In the Paris memoir they were observed as though by a painting, Hemingway remembered and while he was daily walking through scenes, he was learning to see by studying the pictures at the Luxembourg Museum. That such observed places and people would find their way into a story was already half decided even as Hemingway noted them, for they were seen through the eyes of a man learning to see the world in terms of pictures.

Two of the key situations in "Snows" grew out of events recorded in Esquire articles based on his own safari in late 1933 and early 1934. Harry's point of view on and in relation to narrative incidents- that of an invalid lying under a large mimosa tree and watching the vultures, like fates, hover and move in-had its parallel in Hemingway's own temporary invalidism because of amoebic dysentery

while on Safari and in his own recorded observations on the tactics of carrion bird. In "a.d.in Africa" his descriptions of the mental confusions produced by emetine and his attempts to write while in that confused state had their reappearance as Harry's confused remembering and "writing"³⁰ Harry's notation of "three of the birds squat(ing) obscenely,while in the sky a dozen more sailed" and his observation later that "The birds no longer waited on the ground. They were all perched heavily on a tree. There were many more of them....," were dramatic adaptations of general notes on carrion birds, Hemingway had recorded in "Wings Always Over Africa".

"If you want to see how long it takes them to come to a live man lie down under a tree, perfectly still and watch them, first circling so high they look as small as specks, then coming,dropping in concentric circles, then plummeting down in a whish of rushing wings to deal with you. You sit up and the ring jumps back raising their wings..But what about if you do not sit up?"³¹

The second situation in the story to come from journalistically recorded experience was Harry's proposed flight from the safari camp on the Serengetti Plain to Nairobi by way of Arusha. In the Esquire article "a.d.in Africa", written from the hospital in Nairobi, Hemingway reported having flown there from the camp on the Serene River.

The chief importance of the nonfictional background to *The Snows of Kilimanjaro* is its clarification of the relationship between the foreground of

narrative incident in the story and the memory sequences. Where the predicament of Harry, dying on his cot in an African camp and being translated to some kind of glory symbolized by Mount Kilimanjaro, was a possible denouncement to Hemingway's own illness and flight, the memory sequences, which were for the most actualities in Hemingway's own recorded experience, became the basis for Harry's might-have-beens. They were, assuredly memories for Harry but only potential writings. Thus Hemingway wrote one of his best stories by using the technique of inverting actuality and possibility. In doing so, he showed the imaginative reality in both.

For Whom the Bell Tolls [October 21, 1940, Scribner's]

For Whom the Bell Tolls was a full and expert fictional response to the Spanish Civil War. Hemingway had followed political developments in Spain from the beginning of his career. He had written in his nonfiction much of the background incorporated into the later fiction. His journalistic reports on the Spanish war, his observations of Spanish scene and character in *Death in the Afternoon* and his occasional comparisons of the Spanish Civil War to the American Civil War were the chief sources he adapted to the novel .

Hemingway had declared against the writer's making a career of politics. But to describe the effect of political forces on the individual life was quite another matter. Where the finger or the fist of power brings pressure on the human beings, the artist may legitimately move to his work. This was the situation with the old

man at a bridge across the Ebro on Easter Sunday 1938. In his lone retreat from San Carlos, the old Spaniard had been obliged to abandon a cat, two goats, and eight pigeons. He was concerned for their welfare. "What politics have you?" asked Hemingway "I am without politics", said the Spaniard. "I am seventy-six years old. I have come twelve kilometres now and I think I can go no further." Because of the weather, the fascist air force was neither bombing nor strafing that day. This fact, together with the probability that the abandoned cat, at least, could look out for itself, was the grand total of the old man's Easter luck.³²

One displaced person in the spring of 1938 helped to dramatize for Hemingway the artist, the predicament of the Spanish people. About the middle of March 1939 he began to write his great novel on the predicament of the Spanish people during their civil war. He chose as his focal point a group of Republican partisans, drawn from many parts of Spain and living under very primitive conditions in a cave on the high forested slopes of the Sierra de Guadarramas Sixty miles northwest of besieged Madrid and behind the Fascist lines. The time he chose was the sixty-eight hour period between Saturday afternoon and Tuesday noon of the last week of May 1937. He worked on the book steadily for the period of eighteen months, rewriting it every day and doing the final revisions on galley proof. When his labors were over he had written the great book about the Spanish Civil War. One could not call it a book "Without politics" yet it was important to point out that the politics had been dramatically embodied in a work of fiction.

Hemingway's use of his Spanish Civil War experiences in *For Whom the Bell Tolls* was, except for a few instances, concerned with the presentation of emotions and attitude rather than with images of war. He reported on battle field actions rather than guerilla activities in his journalism and except for El Sordo's stand on the hill top and the guerrilla's attack on the bridge, action in the novel included no battle scenes. Although it was an always present assumption in the journalistic reports that the war had its emotional course to run the reports were concerned primarily with such actual public events as the defense of Madrid, the attack on Teruel, or the Ebro River defense. This sort of action is in the background of the novel. But the part of the war reports most relevant to the novel were Hemingway's interpretations of political manipulations and faulty military planning. One of the key attitudes toward war in the novel was that spoken by Robert Jordan when he told Karkov, "I like it better at the front.....The closer to the front the better the people."³³ In his introduction to the 1948 edition of *A Farewell to Arms*, Hemingway made plain that this was his attitude as well: ".....It is the considered belief of the writer of this book that wars are fought by the finest people that there are, or just say people, although the closer you are to where they are fighting, the finer people you meet....."³⁴

So although the attack on the bridge is a climactic event in the novel, most of Robert Jordan's energies are spent in his attempt to understand the meaning of the war. Hemingway's articles in *Ken* magazine which analyzed the political meanings of military actions were the real background for the novel. His concern

there was with the betrayal of the Spanish Republican movement by Spanish politician and churchmen. As to forms of government, he frankly continued, really good writers seem to have been rewarded under almost any system of government which they could tolerate. "There is only one form of government," said he, "that cannot produce good writers and that system is Fascism. For Fascism is a lie told by bullies. A writer who will not lie cannot live and work under Fascism."³⁵

Although, as a friend of Spanish democracy, Hemingway believed in the Republican side, his statement did not mean that, as an artist, he was Pro-Republican or Pro-communist. What it emphatically meant was that as artist and man, he was anti-fascist and had been for years.

In "Treachery in Aragon." He noted, for example, that Fascist military successes usually followed an act of betrayal by some politician, and even the politicians most believed in by liberal Americans were among the traitors. He cited the example of one American novelist who tried to secure the release of a Spanish friend caught in a betrayal. The novelist refused to believe in the treachery of his friend, but Hemingway wrote from his own knowledge of the man's guilt and of many politicians' similar guilt. "But we who have seen this war for a long time have learned that there are all sorts of treachery just as there are all sorts of heroism in war. And very shortly the true story of the role played by treachery in the Aragon break through will be able to be written."³⁶

Robert Jordan's recognition of the Spanish people's betrayal by their military leaders had its probable origins in Hemingway's earlier articles in Ken and

in the war reports. In "Good Generals Hug the Line" he noted how both Republican and Insurgent generals followed the old Spanish practice of staying miles behind the lines. Because they were so far from the place of action and out of touch with tactical changes; they constantly betrayed their own fighters.

In this nonfictional commentaries on the Spanish war, Hemingway saw discipline as the answer to the political and military unreliability and he carried over that solution into Robert Jordan's thinking in the novel.

Robert Jordan's acceptance of Communist discipline for the duration of the war and his declaration to Karkov that his mind is "in suspension till we win the war" were not, however, Hemingway's public position on thinking in wartime. In his preface to Luis Quintanilla's book of drawings on the Spanish war, he noted that a writer had to renounce the luxury of blind obedience to orders and make his own mistakes in getting at the truth.

"To write about [war] truly you have to know a great deal about cowardice and heroism. For there is very much of both and of simple human endurance and it is a long time since anyone has balanced them truly."³⁷

Even more to the point for Robert Jordan's dilemma of limited action and ranging thought, Hemingway noted in his 1937 essay "The Writer and War" that when a man went to seek truth in war, he could find death instead.³⁸ Robert Jordan, as both soldier and writer in the novel, has to face the contradictions of the two kinds of demands made on him. In his talks with the intelligent Russian journalist Karkov

and during his seventy-hour wait with the partisan group to destroy the bridge, he tries to resolve the dilemma only to note at the end that the action and its rationale still fail to coincide. The only harmony he can find is between action and feeling and the feeling is not one Hemingway ever advanced in his public voice.

Hemingway's thought on the largescale significance of the war in Spain also entered the novel. Although the time of Robert Jordan's partisan adventure in the novel is the late spring of 1937, a time when there was still good hope that the Falangist-German Italian combine might be defeated, Hemingway put into Robert Jordan's mind the urgency that he himself did not begin to put into his journalism and propaganda until 1938.

In such Ken articles as "The Time Now, the Place Spain" and Dying, well or Badly," he called for major aid for the Republicans so they could concentrate on beating the Italian units in Spain. The Italians he asserted, were the weakest part of the Fascist ring tightening on the Republican government and army; and if they could be soundly defeated in another Brihuega or Guadalajara, their German and Japanese allies would give the rest of the world time to arm, he argued. Temporary Republican success would constitute. "the great holding attack to save what we call civilization."³⁹ In the novel Robert Jorden similarly sees the action at the bridge as a holding attack and part of the tradition of Thermopylae, Horatius at the bridge and the Dutch boy with his finger in the dike. "But remember this", he tell himself, "that as long as we can hold them here we keep the fascists tied up. They can't attack any other country until they finish with us. If the French help at all, if

only they leave the frontier open and if we get planes from America they can never finish with us." (pp.164,432) He was evidently thinking of the Franco British non-intervention pact of November, 1936, when he surveyed his contingencies.

Although the chief use of Hemingway's war reports for the novel was to supply the contexts of thought and feeling in the narrative, he also recorded a number of situations later adapted to the fictional account. It is probable that his depiction of Robert Jordan as a university professor on leave to fight in Spain was suggested by his encounter with "Robert Merriman, a former California University Professor and now chief of staff of the fifteenth brigade," who had led the assault at Belchite much as Robert Jordan had fought at Carabanchel and Usera.⁴⁰ Jordan was a dramatic application of the general condition Hemingway sketched in his nonfiction.

Robert Jordan's investigation of the dead Navarrese cavalry scout's papers was a touch Hemingway brought to the novel from his war reports. The partisan's discovery of the letters from the young scout's sister and his fiance and his insight into how the war looked from the village of Tafalla were reminiscent of both *The Spanish Earth* and the Ken essay "Dying, Well or Badly." Jordan's reading of the sister's invocation of the talismanic protection of the sacred Heart of Jesus, which the young cavalryman wears over his heart, not only tends to balance Fascist suffering against Republican suffering in the novel but also provides further thematic emphasis on the workings of the dark powers in the novel, an emphasis Hemingway did not consider in his nonfiction.

EL Sordo's stand on the hilltop and his destruction of Fascist bombers quite probably had their origins in two incidents Hemingway witnessed and recorded during the Republican withdrawal to the Ebro. He reported in April 1938, that after the Fascist breakthrough at Gandesa the Lincoln-Washington Battalion and a British volunteer battalion were last seen holding out on a hilltop near Gandesa. He later heard that 150 of the 450 trapped there had escaped.⁴¹

If Hemingway's war reports seemed most direct in their influence on *For Whom the Bell Tolls*, his observations on Spanish life and character in *Death in the Afternoon* had most relevance for his depiction of Pablo's band. Hemingway wrote about corrida as an expression of cultural forces in the country. He drew on his tropical knowledge of Ronda when he described Pablo's village as the site for the massacre of local Fascists. In the novel Pilar also describes the unknown village. Hemingway's description of the capea in the bullfight volume had applicability to his conception of Andres in the novel.

Hemingway's another point of reference for bringing insights from his nonfiction into the novel was the American experience of many international brigade volunteers of whom he wrote. The American Civil War and the American frontier were the cultural reference points he found relevant to the Spanish Civil War. In his portrait of Milton Wolff he saw the young volunteer as a latter-day member of that tradition that sent young men off to learn to fight and brought them back home as accomplished field officers in their early twenties, much as his own grandfather had been. Robert Jordan calls on his family memory of his own

grandfather, veteran of the Civil War as guide for his own feeling and courage. Indeed he tries to establish his own identity within the remembered tradition of his grandfather. (p.338) Jordan's comparison of Fascist and Republican commanders to American Civil War generals is another point of reference between the two civil wars.

Robert Jordan's call on his frontier heritage for guidance and example in his Spanish Civil War experience had its rehearsal in Hemingway's occasional comparisons of Spanish irregular warfare and Indian wars of the American frontier.

The major nonfictional source areas for Hemingway's novel, seen together suggest that in his mind *For Whom the Bell Tolls* was not simply a war novel or a novel about his experiences in Spain, but a fictional merging of the three worlds of war, Spain and the American past. What Hemingway seemed to be doing through the use of these sources was showing how Americans with their Civil War and frontier pasts were confronting the twentieth century European world through the catalyst of war and finding the ties that united them to other men who had their pasts and were now having civil war.

The structural form of *For Whom the Bell Tolls* has been conceived with care and executed with the utmost brilliance. The form is that of a series of concentric circles with the all important bridge in the middle. The great concentration which Hemingway achieves is partly dependent on his skill in keeping attention focussed on the bridge while projecting the reader imaginatively far beyond that center of operations. Chapter one immediately establishes the vital

strategic importance of the bridge in the coming action. Frequent allusions to the bridge keep it in view through the second chapter and in chapter three Jordan goes with Anselmo to make a preliminary inspection. From that time onwards until its climatic destruction, the bridge continues to stand unforgetably as the focal point in the middle of an ever widening series of circles.

The brilliance of execution becomes apparent when the reader stands in imagination on the flooring of the bridge and looks in any direction. He will see his horizons lifting by degrees towards a circumference far beyond the Guadarrama mountains. For the guerrillas' central task, the blowing of the bridge, is only one phase of a larger operation which Hemingway once called "the greatest holding action in history" and that is the Spanish Civil War. The blowing of the bridge is just a symbol to show the human struggle that is to follow in civil war. Since the battle strategy which requires the bridge to be destroyed is early made available to the reader, he has no difficulty in seeing its relation to the next circle outside, where a republican division under General Golz prepares for an attack. The general's attack, in turn, is enough to suggest the outlines of the whole civil war, while the Heinkel bombers and Fiat pursuit planes which cut across the circle-foreign shadows over the Spanish Earth-extend our grasp one more circle outwards to the trans-European aspect of the struggle. The outer-most ring of the circle is nothing less than the great globe itself. Once the Spanish holding operation is over, the wheel of fire will encompass the earth. The bridge, therefore-such is the structural achievement of the novel-becomes the hub on which the "future of the human race

can turn.”⁴² Wherever the reader moves along the circumferences of the various circles, all radial roads lead to and from this bridge.

Across The River and into the Trees [September 7, 1950, Scribner's]

In an interview Hemingway explained that the book *Across the River.....* was written for people who had lived and would die and be capable of knowing the difference between these two states. It was also written for all people who had ever fought or would be capable of fighting or interested in it. It was written, as well, for people who had ever been in love or were capable of that happiness.⁴³ This novel was a fictional reprise of themes, characters, situations and sometimes phrases found in the novels, stories and nonfiction of the quarter century before so much so that critics would charge him with imitating himself. Readers could recognize the jokes on La Pasionaria's slogans from *For Whom the Bell Tolls*, could recognize Cantwell's hunting and skiing between wars with his German counterparts as similar to Harry's in "The Snows of Kilimanjaro," or Cantwell's return to the site of his wounding as similar to Nick Adams' imagined return in "A Way You'll Never Be."⁴⁴

Hemingway drew upto ideas, passages and situations from that body of work, which ranged from some of his earliest articles to those as late as the war reports on the invasion of Germany. Hemingway tried out some ideas and phrases that he would reuse in his later nonfiction.

For some of the incidents and moods in the novel Hemingway reached back to the Toronto Star article which in its time told the essential story of Richard Cantwell's return to Venice. In "A Veteran Visits Old Front, Wishes He Had Stayed Away," written in 1922, Hemingway told of his return to the town where his unit had been billeted, to the river banks where the old trenches had been and to the marsh country between Schio and Venice where the battles of his youth had been fought. His conclusion then had been that it was better not to revisit old places one had illusions about. The real place without its setting in imagination was a diminished thing and was better left in the country of memory.⁴⁵

But in Richard Cantwell's situation the recognition is not the end but the beginning of things. He had learned that "each day is a new and fine illusion. But you can cut out everything phony about illusions as though you could cut it with a straight edge razor." (p.232) His return to Venice, the magic city of his youth, is his last attempt to determine what has been substance and what has been illusion in his life and to celebrate the substantial part.

Other incidents from the 1922 visit that found fictional use were Hemingway's encounter with the war profiteers at Mestre and his discovery of Venice seen across the marshes. Richard Cantwell too sees the postwar rich from Milan in the garage bar at Venice and admires a profiteer's expensive mistress, "a beautiful, hard piece of work," he guesses. More important for the later novel, though, was the way Hemingway saw Venice: Then a wind blew the mist away from Adriatic and we saw Venice way off across the swamp and the sea standing

grey and yellow like a fairy city." Richard Cantwell anticipates such a view when he sees across the marshes the campanile of Burano and the slate-blue sea with "the sails of twelve sailing barges running with the wind of Venice."

From another early Star article Hemingway drew his attitude toward Gabrielle D'Annunzio whom Cantwell, in his memories of the first war, recalls as a punveyor of the old dead patriotism in Italy. The intensity of Cantwell's feeling over Hemingway's of 1923 was to be measured by the extent of Hemingway's later knowledge of Fascism. From Hemingway's Esquire articles of the 1930's came the recollections of bird shooting during his boyhood, recollections that Cantwell cites as one of the reasons for going hunting on his last weekend. During his army physical examination before the weekend begins, he tells the army doctor that he wants to go on a duck shoot at the mouth of the Tagliamento and return imaginatively to the hunting he had known "at home when we were kids." (pp.10-11) In his 1935 article "Remembering Shooting-Flying" Hemingway similarly celebrated his early hunting of snipe, pheasant, ducks partridge and quail near the Des Plaines River during his boyhood and called it the proper beginning for one who would later see and hunt across most of the world. It was the beginning of a passion that a fifty year old colonel, facing mortality and trying to identify the real passions of his full life, might later return to.⁴⁶

From *Death in the Afternoon*, especially the view of death found in "A Natural History of the Dead" Hemingway took both attitude and image for Cantwell's responses. His catalogue there of how men died like animals was

instructive. The context for the catalogue there was Hemingway's scorn for the Humanists' claims of human dignity. In the novel Cantwell imagines a further list of ways to die. He recognizes the irony that death is closet to the ecstasy of love not the horrors of war.

Hemingway's 1942 anthology *Men at War* was one of the most fertile sources for the novel. There he brought together much of what he had learned and decided about war up to that time, and those conclusions were the basis of Cantwell's talk to his two principal listeners during the weekend in Vanice.

To himself Richard Cantwell reviews other insights Hemingway had previously stated in *Men at War*. Cantwell is in fiction, the dramatization of Hemingway's earlier statement that the history of the century is all one piece, that American involvement in foreign wars begun in 1917 was irrevocable and did not end in 1918. "Once a nation has entered a policy of foreign wars, there is no withdrawing. If you do not go to them then they will come to you. It was April 1917 that ended our isolation-it was not Pearl Harbor." Cantwell's involvement with the century is signaled by his recognition that he has lost three countries to Fascism and regained two (p.172) Spain is still to be retaken. Cantwell likewise has experienced that loss of the illusion of immortality that in *Men at War*, Hemingway described as the common experience of most soldiers initiated into their profession by serious wounding."⁴⁷ The details from the Collier's account that found their way into the novel included Hemingway's contrast between the way battles are planned and the way they develop. The detail had its dramatic amplification in Cantwell's

account of the briefing session at Paris. There General Waltar Bedell Smith, he remembers," explained to all of us how easy the operation that later took the same of Hurtgen Forest would be." (p.235) It was the operation that cost Cantwell his regiment. And where Hemingway reported the faltering of the five tanks and tank destroyers under the pounding by the German Guns, with the infantry drawing back, Cantwell remembers losing four infantry companies in the Hurtgen draws and the quick destruction of five tanks, with the tankmen running crazily from the burning tanks (p.233) But the detail from the journalistic account that was most vivid for Cantwell was the bursting of shells in the trees.

But if Richard Cantwell is a Synthesizer of much previously recorded nonfiction by Hemingway; he is also an anticipator of effects still to come in Hemingway's journalism and memoirs. The True article "The Shot," like the Holiday table "The Good Lion", both published a year after the novel retained mannerisms and attitudes of Colonel Cantwell, hints of the close imaginative identity of Hemingway and his character. If "The God Lion" got off a few left over Cantwellian jokes on Venice, "The Shot" re-celebrated the frontier traits Cantwell had displayed. In the opening paragraphs of the article Hemingway showed he still found literary use of Cantwell's necessity to guard his rear approaches. When Cantwell tells the Gritti Palace Hotel waiter, "I'll damn well find happiness, too.....Happiness as you know is a movable feast," (p.68) he finds the phrase for Hemingway's later equation of the young author's Paris and happiness : "If you are lucky enough to have lived in Paris as a young man, then where ever you go for the

rest of your life, it stays with you, for Paris is a moveable feast." So said hemingway. The same year that the novel was published and perhaps he meant it then for the epigraph to his memoir. It was fitting linkage, for both Hemingway and his fictional counterpart expected to find that happiness by looking backward and inward.

- ¹ Several identifications of source statements from Hemingway's nonfiction have been made by Carlos Baker, *Hemingway: The writer as artist* (Princeton, 1963) pp.194,239,241,294; by Carlos Fenton, *The Apprenticeship of Ernest Hemingway* (New York, 1961), pp.81,108,115,133,134,143,144,186,187 and by A.E.Hotchner, *Papa Hemingway* (New York, 1966) pp.46,51-52,56,73-79,94,103-4,114-16, 131-36,161-64,175-78,182,217: all are useful and convincing. But their identifications require supplementation in numerous instances.
- ² *The Sun Also Rises* (New York,1954, Scribner's library),p.36.
- ³ TDS, April 21, 1923,p.1.
- ⁴ " Pamplona Letter," *The transatlantic review*,II (Oct.1924), 301; also TSW,Oct.20,1923,p.33; TSW,Oct.27,1923,p.23.
- ⁵ *Death in the Afternoon*,pp.170,274.
- ⁶ *Ibid*,pp.99-100, 191-92.
- ⁷ *Life*, XLIV (Sept.5,1960),p.86.
- ⁸ TDS, September 9, 1922,p.8.
- ⁹ *A Moveable Feast*,pp.44-45.
- ¹⁰ TSW, October 27, 1923,p.33.
- ¹¹ *A Farewell to Arms* (New York,1948)p.x.
- ¹² " Germans Are Doggedly Sullens or Desperate over the Mask," TDS, Sept.1, 1922,p.23.
- ¹³ TSW, March25,1922,p.22; Dec.15,1922,p.21.
- ¹⁴ Querschnitt (Nov.1924) quoted in *The Collected Poems of Ernest Hemingway* (Paris,n.d.)p.7.
- ¹⁵ TSW,November 3, 1923,p.20.
- ¹⁶ TSW, March 18, 1922,p.15.
- ¹⁷ *Betrayal Preceded Defeat; Then came Greek Revolt*, TDS, November 3, 1922,p.10; *Refugee Procession 15 Scene of Horror*, TDS, November 14, 1922,p.7 See *A Farewell to Arms*, pp.194,198,207,221.
- ¹⁸ TDS, April 13, 1922,p.17,TSW,June 24,1922,p.5.
- ¹⁹ " 'Pot-Shot Patriots' now Unpopular in Italy," TSW,June 24,1922,p.5.
- ²⁰ *Death in the Afternoon*,p.101.
- ²¹ " Wings Always over Africa," *Esquire*, V (January 1936),31.
- ²² *Esquire*,III (June 1935),25.
- ²³ *Esquire* ,III (August 1935),19.
- ²⁴ *Green Hills of Africa* (New York,1935),p.139.
- ²⁵ *Esquire*, IV (September 1935),p.156.
- ²⁶ *Men at War*,pp.xiv,xxvii.
- ²⁷ *Death in the Afternoon*,p.58.
- ²⁸ *Across the River and Into the Trees* (New York,1950),p.122.
- ²⁹ *A Moveable Feast*, p.201.
- ³⁰ *Esquire*,I (April 1934),19,146.

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- ³¹ Esquire, V (January 1936), 31.
- ³² First 49, p.177, Mr. Kazin suggests, quite rightly, that "it was in something of this spirit" (i.e. of "Old Man at the Bridge") that Hemingway wrote FWBT.
- ³³ For Whom the Bell Tolls (New York, 1940, Scribner's Library), p.248.
- ³⁴ A Farewell to Arms, p.x.
- ³⁵ Hemingway's Speech : ibid, pp.69-73.
- ³⁶ Ken, I (June 30, 1938), 26.
- ³⁷ All the Brave (New York, 1939), p.11.
- ³⁸ The Writer in a Changing World (New York, 1937) p.72.
- ³⁹ Ken, I (April 7, 1938), 36-37; (April 21, 1938), 68.
- ⁴⁰ Fact, 35. Cecil D. Eby has supplied additional evidence of the identification between Robert Jordan and Robert Hale Merriman in his article "The Real Robert Jordan," American literature, xxxviii (Nov. 1966), pp.380-386.
- ⁴¹ Fact, 55-56.
- ⁴² FWBT, p.43 cf. Sinclair Lewis's view that FWBT crystallizes "the world revolution that began long ago.... And that will not cease till the human world has either been civilized or destroyed. "Lewis, introd, Limited Editions Club reprint of FWBT, Punceton University Press, 1942, p.ix.
- ⁴³ "Success, It's Wonderful," New York Times Book Review, Dec.3, 1950, p.58.
- ⁴⁴ For Whom the Bell Tolls, p.321; Short Stories, pp.57, 409; Across the River and into the Trees (New York, 1950) pp.40, 122, 18.
- ⁴⁵ TDS, July 7, 1922, p.7.
- ⁴⁶ Esquire III, (Feb. 1935) 21, 152.
- ⁴⁷ Men at War, p.xxiii.

CHAPTER 3

CHAPTER-3

THE IMPACT OF THE ICE-BERG TECHNIQUE ON THE FORM OF THE NOVEL

We have already read and noted that Hemingway practiced the art of personal statement. We find a great deal of personal element in his essays. The personal force of the narrator in *The sun Also Rises* or *A Farewell to Arms* is not greatly different in effect from the author's impact in the essays. Only the fictional mask complicates identities. He depicts himself and made his personal views part of public life. He was an expert who knew both the basic principles and the ultimate refinements of the subject at hand. Hemingway's own personality and personal experience are the source of his fiction and his central characters. Hemingway had his insights into the world he lived in and found an adequate method to express his vision of that world.

Hemingway was always looking for variety of form even though he would repeat important themes and suggestively echo earlier work. Seemingly simple, Hemingway's work is often complex. Although his own life experiences are repeatedly the basis of his stories, the actual experience itself is never the point of a story.

Hemingway emphasised on four different roles while writing. Firstly he presented himself as the model for living one's life "all the way up" as the man who could teach by example how to live the intense life. He had behind the scene

knowledge of the stories he was writing. Third he was the master of 'how to' information, the preceptor of the way to do things, to extract the full measure of satisfaction in any act, and finally, he portrayed himself as the giver of expert advice, moral and technical to those who had to act on knowledge. One of the roles Hemingway played in person before going behind the mask of novelist was that of the portrayer of the worlds face.

His emphasis on technique rested not only on his full experience but also on his geographical knowledge. His geographical knowledge worked as a source book for his fiction, it served equally well as a device to clarify the larger world for Hemingway and his readers. Hemingway's geographical knowledge can be divided into two sections, the physical and the psychological knowledge. He had the knowledge of the countries like Spain, America, Africa and France, the African Safari, the seas, the mountains. He also had the knowledge of people, events like bullfighting, deepsea fishing, skiing, hunting, the technical knowledge of all these, the culture and traditions. This geographical knowledge moulded his technique. Hemingway wrote as he travelled but his role was not that of a travel writer but in early days that of a reporter, later that of aficionado and still later that of a sportsman hunter or fisherman. He reported the travel adventure as they provided insights for social analysis. His fishing trips of the early twenties in the Black Forest, for example celebrated the pleasures of finding silvery trout and clear streams but were part of the larger picture of inflationary and bureaucratic bungling in postwar Germany.

[i] The Physical aspect of Hemingway's Geographical knowledge

First, I shall give a brief account of the physical sense of geography in Hemingway's work. He had knowledge of the places like America, Spain and Africa that he mentioned in the novels. It had an impact on his style. His life and experiences of these places supplied him the material for his novels.

We find particular versions of Spain and Africa in Hemingway's writings. The versions of Spain and Africa that we find in *Death in the Afternoon* and *Green Hills of Africa* are stuffed versions of actual countries, artificial, static and idealised products of that quest for originality.

The attraction of Spain, its geographical conditions and cultural traditions had been a recurrent Hemingway theme. In his July 1925 letter to Scott Fitzgerald he had written, "God it had been a wonderfull country... to me, heaven would be a big bull ring with me holding two seats and a trout stream outside. (L,165). Similarly his comment in a letter to Gertrude Stein and Alice B. Toklas, "Spaniards are the only people"(L,168), endorses the sense that place, people and cultural value are all intimately connected in Hemingway's consciousness and so we find in his novels. Moving about good cafes, hotels, breath taking landscapes, famous paintings, eccentricities of people from diverse provinces, places to get the best paella and the ritual to follow during the day of the bullfights to make the events of the arena the climax of perfectly arranged day. His descriptions of Aranjuez, Ronda and Valencia detailed more than the bull fight seasons there. Aranjuez was a good place to see one's first bull fight because of its picturesqueness, Ronda had

romantic views from the plateau on which the town plaza was located, comforts of fine hotels, good seafood, good wines, short walks and a historic bullring. Valencia, besides being the home of several famous matadors, was in Hemingway's eyes more properly the home of memorable paella- so memorable he had Pilar repeat in *For Whom the Bell Tolls* most of his lyric to Valencia. Like good travel literature, it spoke through the senses. In *Death in the Afternoon* he wrote his total Spanish experience.

The sensual qualities of his immediate African experience transport him nostalgically back to his earlier boyhood world. In an article written about African Safari in 1953-54 Hemingway writes of the homesickness he felt for Africa. The taste of cider and the smell of balsam needles carry him back in memory to the tastes and smells of his Michigan past. With Hemingway's African trip of 1933-34 East Africa joined the short list of places associated with personal fulfilment, sense of belonging with home. In *The Green Hills of Africa* he reports that " smelling the good smell of Africa I was altogether happy", (G. H.15). Hemingway's Africa was clearly as much territory of the mind and spirit and imagination as it was geographical reality. Africa for Hemingway had been constructed as a type of pure landscape where man and nature would interact without the pressures of history and politics. But it was mostly terrain and animals that concerned Hemingway. There were few incidental observations on the popularity of Islam among East Africans, a brief sketch of the Masai and the country. He described how the aristocratic Masai, avoiding tedious work wherever possible, hired the M'Bulus to

dig their wells at a price of one cow per well. And he depicted Masai readying themselves for a lion hunt by drinking a potion brewed from tree bark.¹ But African animals more than Africans themselves were his subject because the animals reminded him that they would vanish as the region ceased being a frontier. His role in Africa was more of a travel writer and safarist.

In the early Toronto Daily Star reports on the Greco-Turkish crisis, he took time from political articles to sketch Constantinople for Canadian readers. The city, its roads, night life and Kemal Pasha's rule. In 1922, reporting on conditions in Alsace Lonaine Hemingway recorded details of life in Starsbourg. Hemingway also recorded scenes of French life. He described the night life in Paris, Berlin and Madrid. Paris night life is the most highly civilized and amusing, Berlin is the most sordid desperate and vicious. Madrid is the dullest and Constantinople is, or was the most exciting. At Aranjuez one arrived by special bus from Madrid walked through the town to see the plaza de toros on the edge of the town, bought fresh strawberries and ate grilled steaks or roasted chicken and drank valdepenas at the feria booths for only five pesetas. Ronda had romantic views from the plateau on which town plaza was located, comforts of fine hotels, good sea food, good wines, short walks and historic bullring.

Hemingway was a connoisseur of approaches to cities and ports. On his first trip to Europe as a correspondent he described the Spanish port of vigo in chromo terms for Canadian readers "Vigo is a paste board looking village, cobble streets, white and orange plastered set up of one side of a big, almost land looked harbour

that is large enough to hold the entire British navy. Sun baked brown mountains slump down to the sea like tired old dinosaurs, and the colour of the water is as blue as the chromo of the bay at Naples.² Hemingway's scene painting however occurred as the back ground for strenuous action and his appreciation of architecture was limited mostly to the design of ski huts and cafes from terraces. The foreground of his sketches depicted Hemingway "sampling the sports experiences of an area, rather than the views." For Canadian readers he described the luge as the Swiss version of bobsled, flivver canoe, horse and buggy and pram and the Alps as the place to luge.

Hemingway's travel experiences not only described cultural landscapes but his travel writing also abounded with observations on national character. Such observations were fundamental to his remarks on politics, economics, military analysis and even bullfighting. But though he practiced making generalizations on European and Asian national character for his Canadian readers, he began by telling them about themselves and their "yank" neighbours. In 1920 he contrasted the views of each other held by Canadians and U.S.Americans, lamented the lack of understanding between the two nations and concluded that U.S.citizens admired Canadians for the wrong reasons while Canadians, influenced by warmongering Hearst papers refused to credit Americans with having sacrificed sufficiently in the recent war "Americans needed to lower their voices", he said "and Canadians to lower their pride".³ In later sketches he characterized the French as exclusively France-oriented and highly sensitive about the war dead, called them geniuses in

the arts of good living and hard fighting but fumblers in big business. He contradicted the myth of French cosmopolitanism when he explained how foreigners could pass themselves off in Paris as champions or experts when they were failures at home.

In *Death in the Afternoon* Hemingway had to explain Spanish national character to account for the complex feeling behind bullfighting. On several occasions he had to remind American readers of a psychology different from theirs. In sports Americans and British were dominated by ideas of fair play and victory. They could hardly look on a bull fight as anything more than an unequal match without fair play for both antagonists or hope of victory for one. But for Spaniards the bullfight was not sport or spectacle but a ritual offering and evidence of death. It predicted the cult of death that neither English, nor French, nor even some kind of Spaniards could understand. The Englishman lived for this world, and considered death a thing not to be talked about or to be risked except for patriotism advantage or reward. Although the French had a cult of respect for the dead, "they lived for such material things as family positions and good foods and wines. They could "kill for the pot," but not to celebrate death as a mystery.⁴ Part of his military analysis of the China-Burma theater of war in 1941, was also based on a reading of national character.

These and many more places that Hemingway visited, his experiences there found a place in Hemingway's fiction. The knowledge of these places had an impact on his style of writing. He could write and omit few things because he had

the knowledge of all. Because of such knowledge he could allude to facts implicit but real in the lives of the people in the novel and because he knew the facts were there, he could pass over them with the barest mention.

[iii] The Psychological aspect of Hemingway's Geographical knowledge.

Hemingway moved about Spain and the bull fighting was the vehicle to carry his observations. Hemingway understood bullfighting as one of the performing arts, his aesthetic impressions carried over into his observations. He moved about Spain as an aficionado following bullfights to mature his knowledge of that art. What he learned from the art of bullfighting was both technical and theoretical.

In the two Toronto Star Weekly articles "Bull Fighting Is Not a Sport – It Is a Tragedy" and "World's Series of Bull Fighting a Mad, Whirling Carnival," and in his "Pamplona Letter" in the transatlantic review Hemingway sketched the key actions of a bullfight and suggested the color and Frenzy of a quasi-religious festival.

Bull fighting was a game in which death was certain either of the bull or of the matador. Hemingway frequently wrote of the matador's "creating" the bull, making him do things which his own raw instincts could not conceive but which with man's imagination became true. The bull became the instrument of man's immortality. The picador horses are also killed in this game. The fear of death was particularly one to be confronted, he wrote in 'The Dangerous Summer'. Seeing

his friends perform in the bull ring had for a time made the fear of death so strong for him that he could not witness or write of such scenes, but finally he had "practically eliminated that fear as a personal problem". Hemingway's personal experience with Pamplona and other bullfight towns provided him the background and foreground incident for the novels.

Hemingway also loved hunting in Africa. His work *The Green Hills of Africa* was much too concerned with his self explanation and justification and too philosophically concerned with animals and hunting. In both "The Christmas Gift" and "Safari" he took a view of lions, leopards, wild beasts and some small deer that echoed qualities attributed to them in the bestiaries. In "Safari" for example he described the assault of a hawk on a flight of guinea fowl and the struggle of one guinea to escape while the hawk flew away with it already starting to feed on its prey. For Hemingway the allegory was cultural, "They were obviously of different tribes, watching this action I was not wholly sure of the white mans role in Africa."⁵

In the Christmas gift he celebrated night as "the loveliest time in Africa" lovely because "the animals are quite transformed". The lion gives up his day time silence to cough and roar, the hyena's laugh takes on a pleasant note, the wild beast gives off terrifying noises to seem dangerous, the bat eared foxes come out, and the hunting leopard coughs messages to the baboons along the river.

He noted that the hunter's experience was incommunicable and incredible, that "nobody ever believes shooting stories ever, and the pleasure has been in the

run and trying to hold your heart in when you swing and hold your breath, sweet and clean, and swing ahead and squeeze off lightly with the swing.”⁶ African animals more than Africans themselves were his subject. At a Masai watering hole he noted,

“ there was a flock of more than six thousand guinea fowl and we shot only what we needed for meat. The sand grouse come to drink at the water in the mornings in pairs, singly and in scattered bunches. They also came in flocks that were dense as the passenger pigeons around Petoskey before Michigan ever was a state.”⁷

He described the giant crocodiles along the Victorian Nile-

“ Formerly in Southern Tanganyika along the great Ruaha River, the only sight we ever had of a crocodile was the tip of his nostrils in the water. These crocodiles along the Nile were on the banks and with their heads facing the shore rather than the water – I counted seventeen of the length of twelve feet and over.....”⁸

In the introduction to Francois Sommer’s ‘Man and Beast’ in Africa, he saw the hunter’s instinct as a complement to man’s love for the animals worthy of being hunted. It is no hypocrisy to hunt animals and love them, he insisted. To hunt is an instinct of the same order as the instinct to worship and one that can easily become the instinct to worship.

He gave the technique of lion hunting in the “Notes on Dangerous Game.” One approached the lion terrain by car and picked his lion while the animal did not

distinguish hunter from car but the hunter had to get out of the car and let the lion recognize him as hunter before he shot. The lion's recognition of the hunter would immediately cause him to run for cover and only the hunter's steadiness and markmanships gave him his chance before the lion escaped, ran wounded into cover or dropped. If the wounded lion reached cover, the hunter had an even chance of being mauled while flushing the lion from the thicket.

His emphasis on technique rested on his experience and knowledge as an amateur naturalist. On several occasions he advanced technical instruction against a background of biological knowledge. His emphasis on technique had become a recognized and expected element of his writing. As he learned new techniques in big game hunting and deep sea fishing he proved to himself that he had seen them and he had seen them imaginatively while writing them down.

His knowledge and experience in deep sea fishing helped him to write *The Old Man and the Sea*. On the Blue Water, published in Esquire for April 1936 contained in a paragraph the narrative essentials of the short novel.

Hemingway argued that fishing was more exciting than hunting because one never knew what he would pull up from the depths of the sea. Hemingway had written many articles about deep sea fishing in 1930's and afterwords wrote introductions to books on fishing. He had very deep and detailed knowledge about fishing. In "Marlin off Cuba", for example, he told how hooked blue or striped marlin made a run to the northwest though they ordinarily travelled deep from east to west against the Gulf Stream. And the big ones, he noted, did not appear until

September. In *The Old Man and the Sea* Santiago fishes deep, finds his big Marlin in September and observes that the giant fish strikes in a north westerly direction until, tiring he turns north east to follow the current.⁹ In "Marlin off the Morro" Hemingway reported the presence of Mako Sharks off Havana even though they were allegedly found only in the waters off New Zealand and Tahiti.¹⁰ One of the first types of sharks to hit Santiago's marlin is the mako. There are many more incidents in the novel which Hemingway had experienced himself. Hemingway himself did his harpooning and clubbing of the sharks, preparing and tying the bait. The same expertness was shown by Santiago. Santiago is there able to assume knowledge of the things Hemingway the essayist laboured to establish. In the Esquire article "On the Blue Water" he provided both technical and moral insight for the Old man's later fight.

Hemingway had sound technical knowledge about fishing. In "Marlin off the Morro" he described four basic ways marlin hit a bait and told the proper ways to play them.¹¹ In "Marlin off Cuba", he added advice to new yachtmen on where to find and what to pay guides and instructions on how to bait for deep running marlin and what weights and lengths of the line to use.¹² In his introduction to S.Kip Farrington's *Atlantic Game Fishing* he explained the true sportsmanship obligated the fisherman to use tackle appropriate to the game. It should not be so light that the fish could escape wounded, to be destroyed later by sharks, because the angler had tried for a light tackle record. Nor should the equipment be so

massive and foolproof that it took all the risk from the sportsman. All these techniques Hemingway used to form his novel.

A paradox in the non fiction (and in the details of Hemingway's life) lies in the fact that if selfhood is expressed through acts of violence in nature such a proclaim of his own uniqueness also necessitated a destruction or diminishment of the natural world which Hemingway loved and revered. This does get explicit treatment in the non fiction, if only briefly. The later fiction though explore this particular issue more fully show, clear awareness of the paradox involved. This is more noticeable in *The Old Man and the Sea* where action and dream, are in tension with one another. The old man's struggle with the marlin and its destructions consequent on his act of prideful overreacting (I went out too far – OMS,104) is positioned in oppositional relation to the image of long golden beaches (of Africa) and the white beaches, so white they hurt your eyes ' with the lions.....playing like young cats in the dusk' there (OMS 18-19) which comes to him as he sleeps. Two versions of nature and man's relation to it exist in unreconciled tension here placed in the separate realms of doing and dreaming.

But many of Hemingway's favourite places were permanently spoiled for him (Philip Young writes in Byline) only the sea was the last free place, a type of romantic non place, nature in untainted form. Now, in the next chapter, we shall analyse in detail, Hemingway's masterpiece little novel written against the backdrop of the Sea and consider the relation between the Iceberg theory and *The Old Man and the Sea*.

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- ¹ "Safari", Look, XVIII (Jan26, 1954),pp. 20,30-34.
- ² TSW, Feb 18, 1922,p.15.
- ³ "The Average Yank Divides Canadians into Two Classes- Wild and Tame" TSW, Oct 9, 1920, p.13.
- ⁴ Death in the Afternoon, pp.22,166.
- ⁵ "Safari", p.34.
- ⁶ "The Shot",p.27.
- ⁷ Ibid, p.20.
- ⁸ "The Christmas Gift", Look XVIII, April 20, 1954, p.31.
- ⁹ TOMATS (N.Y.195 2, Special Students Edition),pp.60,39,51,61.
- ¹⁰ Esquire, (Autumn 1933), p.8.
- ¹¹ Esquire I (Autumn 1933) pp.8,39,97.
- ¹² Eugene V Connett (ed.) American Big Game Fishing (N.Y.1935),pp.57-59,71,79-81.

CHAPTER 4

CHAPTER-4

A DETAILED ANALYSIS OF "THE OLD MAN AND THE SEA" IN RELATION TO THE ICEBERG TECHNIQUE

The Old Man and the Sea (September 8, 1952, Scribner's) was one of the best-certified examples of the iceberg relationship between Hemingway's fiction and non fiction. It is too short to be called a novel and too long to be called a short story, but in technique it belongs to the latter genre. It is very straight forward tale without sub plots and only one sub theme of an old fisherman who sailed too far in persuit of giant marlin, caught it and then lost it to shark, except for its spine and tail on the way back. Identification with the old man is so skillful and complete the story induces the tragic feeling. It is the wonderful thing that Hemingway should have produced a work of such freshness at such a late stage in career. It is a superb reply to those critics who believed that his genius had been eroded by analysis and complication since he planned and wrote *For Whom The Bell Tolls*.

Apart from its literary excellence the importance of this book lies in its truthful development from what has gone before. In a letter to Charles Scribner he wrote,

" This is the prose that I have been working for all my life [*The Old Man and the Sea*] that should read easily and simply and seem short and yet have all the dimensions of the visible world and the world of a man's spirit. It is as good prose as I can write as of now."¹

It is the clearest example of fiction finding its germs in the essays. "On The Blue Water", published in Esquire for April 1936, contained in a paragraph the narrative essentials of the short novel. When Hemingway elaborated on his iceberg theory for George Plimpton of the Paris review, he cited the old man and the sea as a work particularly created according to that theory. He could have made the book a thousand pages long, he said, and filled it with the lives of all the people in Santiago's village and all the fishing legends the villagers knew about, but he made it a spare story with all but the essential experiences of the old man and the boy left in the suspension of implied knowledge.² He also told about his twenty years old preparation to write the novel "I knew about a man in that situation with a fish. I knew what happened in a boat, in a sea, fighting a fish. So I took a man I knew for twenty years and imagined him under those circumstances."³

In an interview to George Plimpton, Hemingway said,

"If it is any use to know it, I always try to write on the principle of the iceberg. There is seven-eighths of it under water for every part that shows. Anything you know you can eliminate and it only strengthens your iceberg. It is the part that does not show. If a writer omits something because he does not know it, then there is a hole in the story.

The Old Man and the Sea could have been over a thousand pages long and had every character in the village in it and all the processes of how they made their living were born, educated, bore

children etc. That is done excellently and well by other writers. In writing you are limited by what has already been done satisfactorily. So I have tried to learn to do something else. First I have tried to eliminate everything unnecessary to conveying experience to the reader so that after he or she has read something it will become a part of his or her experience and seem actually to have happened. This is very hard to do and I have worked at it very hard.

Any way, to skip how it is done, I had unbelievable luck this time and could convey the experience completely and have it be one that no one had ever conveyed. The luck was that I had a good man and a good boy and lately writers have forgotten there still are such things. Then the ocean is worth writing about just as man is. So I was lucky there, I have seen the marlin mate and know about that so I leave that out. I have seen a school (or pod) of more than fifty sperm whales in that same stretch of water and once harpooned one nearly sixty feet in length and lost him. So I left that out. All the stories I know from the fishing village I leave out. But the knowledge is what makes the under water part of the ice berg.”⁴

Hemingway's best work *The Old Man and the Sea* has the language, the subject, the underlying symbolic structure all belong to that area of human thought

and belief which survives virtually without change from age to age. This area this centinum, this current flowing unchanged below the surface disturbances is the true artists gulf stream. This was the seven eighths of the ice berg. After his return from the green hills of Africa in 1934, he found an image for his point of view, among the blue depths of Atlantic,

“When, on the sea (he wrote) you are alone with it and know that this gulf stream you are living with, knowing, learning about and loving, has moved, as it moves, since before man.....(then) the things you find out about it, and those that have always lived in it, are permanent and of value because that stream will flow as it has flowed, after the Indians, after the Spaniards, after the British, after the Americans and after all the Cubans and all the systems of governments, the richness, the poverty, the martyrdom, the sacrifice and the venality and the cruelty are all gone and the high piled scow of garbage..... spills of its load into the blue water..... The stream with no visible flow takes five loads of this a day. When things are going well in La-Habana and in ten miles along the coast it is as clear and blue and unimpressed as it was ever before the tug hauled out the scow; and the palm fronds of our victories, the worn light bulbs of our great discoveries and empty condoms of our great loves float with no significance against one single, lasting thing- the stream.”⁵

In all things as permanent as this blue river in the sea, the writer who means his work to last must sink his nets, cast his lines and bring his giants to the gaff. Let the garbage go. It will disappear as all such things have always gone. But the stream will last. This is the area where Hemingway, the complete angler has chosen to fish.

The Old Man and the Sea has many roots in the rest of Hemingway's work, much of it goes back to an essay, "On the Blue Water (A gulf stream letter)," which the author published in *Esquire*, in April of 1936. In this piece he tried to explain what there is about deep sea fishing in the stream that makes it exciting- the mysteries of that largely unexplored place, the indescribable strangeness, wildness, speed, power and beauty of the enormous marlin which inhabit it, and the struggle while their strength is bound to a man's, his thick line "taut as a banjo string and little drops coming from it."

In 'On The Blue Water', an essay that appeared in *Esquire* in 1936 Hemingway described how an old Cuban fisherman out in the Atlantic alone had been towed sixty miles to sea by a large marlin when he was picked up by fisherman two days later with the marlin lashed to his small boat; the old man was weeping and sharks circled his boat.

The Old Man and the Sea is, from one angle, an account of Hemingway's personal struggle, grim, resolute and eternal to write his best with a seriousness, his precision and his perfectionism. Hemingway saw his craft exactly as Santiago sees his. The action in the Novel is swift-tight, exact, the construction is perfect and the

story is exciting. There is the same old zest for the right details. It is a refined work, with its admirable linear development and its brilliant " Imagistic Style". In short- *The Old Man and the Sea*, in manner and meaning is unmistakable Hemingway.

This novel with supporting nonfiction exemplified the general relationship between Hemingway's fiction and nonfiction. The origin of the novel could be identified in earlier journalistic statements. It demonstrated a blend of personal insights and impersonal descriptions previously made. It reused within an altered context, images and metaphors used earlier or anticipated statements used later in nonfictional statements. It carried over moods and ideas. It gathered authority for a convincing fictional statement from fully reported public and private experience. It demonstrated as Hemingway said, fiction and nonfiction did, the inter dependence of a writers knowledge of the actual world and his created world, so that each became a check on the writers realistic relationship to the other. It showed that a creative work could be from the writer's recorded experience and yet draw generally from his whole work. It showed that a creative work could have internal consistency and could be faithful to writers inner life and to the public world.

Beyond that the relationship between the fiction and nonfiction exemplified Hemingway's statements on the way actual experience became the raw material for the imagination to transmute into a created vision. When that raw material of personal and public experience was initially processed for the purpose of journalism or didactic writing, it showed its lasting elements and relationships. In his nonfiction Hemingway found a useful intermediate step in the processing of

experience into art. To paraphrase Thoreau on poetry, Hemingway made his fiction imply the whole truth, his nonfiction express a part of it.

Immediately on publication, it was perceived that the book was layered with meanings beside the naturalistic which was itself an over powering universal. In attendant reviews and essays in books, Baker, Breit, Schorer and Young, considered all the cardinal interpretations.⁶ These were the naturalistic tragedy, the christian tragedy, the parable of art and artist, and even the, autobiographical mode. Baker saw the realistic and christian tragedies as almost inseperable and the dominating aspect of the book; he pointed also to the art-artist and autobiographical strands. Young felt that the triumph of the work was the triumph of classical tragedy and saw it as the ultimate fusing of Hemingway's personality and art; he too saw the art-artist implication and the autobiographical elements as closely linked and noted the christian symbology. Breit was most impressed with the universality of the realistic tragedy, and Schorer with the work as the drama of the artistic struggle, a struggle by no means confined to the author.

Within the parameters of Hemingway's aesthetic views, we find that the Iceberg Theory as exemplified in *The Old Man and the Sea* can be apprehended at two levels. One is the more technical aspect dealing with the mechanics of deep sea fishing; the other is the moral, ethical and philosophical aspect of this sport. Both aspects encompass the entire experience and knowledge of Hemingway's love for deep dea fishing, resulting in what one can refer to as " Created experience." Both these aspects will be analysed seperately and in detail in the following sub chapters.

¹ Letter to Charles Scribner, 1951, *Selected Letters*, p.738.

² Baker, *Critics*, p.34.

³ A.E.Hotchrer, "Ernest Hemingway talks to American Youth", *This Week*, Oct.18,1959,p.11.

⁴ From "The Art of Fiction XXI : E.H.- An Interview" by George Plimpton, *The Paris Review*, No.18 (Spring 1958),p.84.

⁵ *Green Hills of Africa*, pp.149-150.

⁶ Carlos Baker, "The Marvel Who Must Die" and "The Ancient Mariner", in Carlos Baker, *Ernest Hemingway: The writer as Artist* (Princeton, Princeton University Press, 1972) 288-328; Harvey Breit, Review of *The Old Man and the Sea*, in *Nation*, CLXXV(September 6, 1952),194; Mark Schorer, "With Grace Under Pressure," *New Republic*, Oct.26,1952,p.20; Philip Young, *E.H.:A reconsideration* (State College; Pennsylvania State University Press, 1966), 121-133.

ICE-BERG OF PHYSICAL AND TECHNICAL SUBSTRUCTURAL KNOWLEDGE

Much of the twenty year old iceberg of knowledge could be found in Hemingway's fishing and hunting articles of the 1930's and afterwards in his introductions to books on hunting and fishing. One major part of that information concerned the natural history of game fish, sharks, birds and other denizens of the sea. In "Marlin off Cuba", for example, he told how hooked blue or striped marlin made a ran to the north west though they ordinarily travelled deep from east to west against the Gulf Stream. And the big one, he noted, did not appear until September.¹ Santiago Similarly fishes deep, finds his big marlin in September and observes that the giant fish strikes in a north westerly direction until, tiring, he turns north-east to follow the current.² In the same article Hemingway wrote that the largest marlin yet caught by commercial fisherman off Cuba dressed out to 1175 pounds of saleable meat, which meant that a fourth to a third of its total weight had been lost in dressing. Santiago estimates his big fish to weigh close to 1500 pounds. In " Marlin off the Morro" Hemingway reported the presence of mako sharks off Havana even though they were allegedly found only in the waters of New Zealand and Tahiti.³

One of the first types of sharks to hit Santiago's marlin is the Mako.(p.100) And in "There she Breaches" Hemingway chronicled an

ornithological phenomenon he later used when the small warbler lights on the old man's skiff.

"So we drifted like that all morning, and in the fall, the small birds that are going south are deadly tired some times as they near the coast of Cuba where the hawks come out to meet them and the birds light on the boat to rest and some times we would have as many as twenty on board at a time in the Cabin, on the deck, perched on the fishing chairs or resting on the floor of the cockpit.⁴

His grateful sense of brotherhood with the creatures of the water and the air is, though full of love, essentially realistic and unsentimental. His implied or overt comparisons between sub human and human brothers often open out, in as many directions as our imaginations wish to follow. Santiago's talk with the small birds is a memorable example of this tendency. The gently humorous monologue with its serious undertone of implied commentary on the human condition encourages the old man at this stage of his struggle. Not only is Santiago with a friend, as he confides to the bird (p.p.52-53), but if the fishing note was relevant, he is also a part of such natural cycles as the migrations of birds.

Another part of that iceberg of substructural knowledge was Hemingway's acquaintance with numerous instances of sharks attacking hooked but unboated game fish. At Bimini, he said, "Sharks would swarm over a hooked tuna so that you are lucky to land more than the head and skeleton". But they were more wary of marlin than of tuna because of the marlin's sword. And he reported Henry

Strater's loss of half a marlin to the sharks, which took two bucketfuls of meat away, he said, while the boat party was bringing the marlin over the side of the boat. Taking marlins at Bimini, he generalized, was "complicated by the fact that they feed, when on the surface, on schools of bonito and small tuna along with the fish sharks and the big brown, wide finned sharks we call Galanos and as soon as a hooked marlin is killed the sharks will attack him. They will hit him sooner, of course, if he is hooked deeply and bleeding."⁵

Santiago's careful preparation and tying of the bait to the hooks had their backgrounds in Hemingway's sports fishing accounts of the thirties, as did his harpooning and clubbing of the sharks. Santiago's hiding of the hook inside the bait fish, his tying and sewing of the fish over the curve of the hook, and his sweetening of the bait fish with fresh sardines all had their rehearsals in Hemingway's prescriptions for bait preparation in "Marlin off the Morro" and "Marlin off Cuba".

The same preparation is done by Santiago when he hides the hook insight the bait fish, ties and sews the fish over the curve of the hook and sweetens the bait fish with fresh sardines. The expertness with which Santiago harpoons the marlin and later the sharks was also presented by example and prescription in "Marlin off the Morro" and "On Being Shot Again". His fishing companion Carlos Gutierrez of Havana, Hemingway bragged, could gaff dolphin and marlin backhanded and with accuracy as a result of forty years fishing in the Gulf Stream. And his advice on

how and exactly where to shoot or club a shark was made in much the same terms Santiago thinks in when he fights the makos.

“ If you ever have to shoot a shark shoot him any where along a straight line down the center of his head, flat, running from the tip of nose to a foot behind his eyes. If you can, with your eye, intersect this line with a line running between his eyes and can hit that place it will kill him dead.... What paralyzes him is clubbing his head,”⁶

With his harpoons Santiago similarly rams “ At a spot where the line between his eyes intersected with the line that ran straight back from his nose”. He clubs sharks later in the Melee. (p.p.101,113).

In “ On the Blue Water,” Esquire 1936, Hemingway described how an old Cuban fisherman out in the Atlantic alone had been towed sixty miles to sea by a large marlin. When he was picked by fishermen two days later with the marlin lashed to his small boat,the old man was weeping, half demented and sharks circled his boat. Similarly Santiago is at sea nearly three full days, almost without sleep and during much of it hanging on to a 1500 pound fish that steadily tows him and his boat for miles, most of it against the current of Gulf Stream. At noon, on the third day the giant fish circles the boat and the old man harpoons it, lashes it to the boat and set sail for home. Almost at once the sharks attack the fish and the old man attacks the sharks. He battles them for more than twelve hours, quitting only

when runs out of weapons. Then competently- and evidently without sleeping-he sails his little skiff for his home port, arriving shortly before dawn.

¹ Eugene V. Connett, ed....., *American Big Game Fishing* (New York, 1935) pp. 57,62,59, 67

² *The Old Man and The Sea* (New York, 1952, Special Student's edition) pp.60,39,51 and 65

³ *Esquire*, I (Autumn 1933),8

⁴ *Esquire*, V (May 1936),35

⁵ " a.d. Southern Style", *Esquire*,III (May 1935),156

"The President Vanquishes", *Esquire*,III (July 1935), 23

⁶ *Esquire*,III (June 1935),25

ICEBERG OF MORAL AND PHILOSOPHICAL STATEMENTS

The nonfictional statements on the morality of fishing and hunting had even greater relevance to a novel that invited allegorical readings. One of the most relevant types of statements was that which implied consideration of game fish in human terms. In the Esquire article, "The President Vanquishes" Hemingway told of Henry Strater, President of the Maine Tuna Club, who had hooked a large marlin, " had fought-himself out and killed the fish at the same time the fish had finished him". Santiago's determination to " stay with you (the marlin) till I am dead" emphasized such an identification (p.51). In the Esquire article " On the Blue Water" he provided both technical and moral insight for the old man's later fight. Fishing from a small boat was effective in finally beating the fish, he said, because making a fish tow a skiff would kill him in time. " But the most satisfaction is to dominate and convince the fish and bring him intact in everything but spirit to the boat as rapidly as possible". In " Marlin off Cuba" Hemingway had similarly seen that the merit of fisherman was in his ability to work as close as possible to the breaking point of his tackle without breaking it. " It is better to convince (the fish) than to try to kill him". Santiago tells himself, after maneuvering the marlin, " now I must convince him and than I must kill him".(p.86)

In his 1937 introduction to Atlantic Game fishing and in his 1949 essay "Cuban Fishing," Hemingway further argued the morality of identifying men and

game fish. If men were to claim merit for landing a large game fish, he said, they ought to compensate for the fish's having a hook in his mouth by using their own strength to beat the fish rather than depend on heavy equipment. " But until fishermen agree to be hooked in the mouth or stomach (depending on the system they follow) I think they exaggerate somewhat when they employ the term fight."¹ In the novel he had Santiago embody the moral point by holding the slashing cord with his bare hands. He and the fish are equally caught on opposite ends of the handline (p.p.54,84).

After winning his struggle with the marlin, Santiago recognizes that " I am only better than him through trickery....."(p.99) The term " trickery" in the context, however, had special meanings, both technological and moral, as Hemingway indicated in " There She Breaches", his Esquire account of an attempt to catch or kill a sperm whale near Cabanas. Although Hemingway's Pilar had chased the whale most of a day, the whale had finally eluded the fishing party. One of the group then observed that they failed to take the whale because they were ignorant of the trick needed to catch him. During the ensuing conversation, the term gathered other meanings as one thought that " everything's a trick.....Life is a very difficult trick to learn," and other concluded, " No.... Life is a combat. But you have to know lots of tricks to make a living."² The technical meaning of the term applies when Santiago thinks that his tying the oar to the stern of the skiff as a drag is a " good trick" against the fish. Later the moral meanings emerge when Santiago

recognizes that human intelligence and spirit are the real tricks he has used to overcome the marlin.

One of the special tricks used by Santiago is that of talking to himself and the fish and some times of saying his prayers. The talk and the prayers become a kind of incantatory language music, a magic by which he induces the desired to happen by saying it. His refrain like wishes for the strength of DiMaggio and the presence of Manolin, his talking to his hand to make it strong and his saying of “Our Fathers” and “Hail Marys” are all part of the incantatory process. It was the phenomenon that Hemingway had witnessed among his own Cuban boat men. Carlos’ chant after a large marlin was hooked and was being played into the boat was an anticipatory modem for Santiago’s chants..... “O God the bread of my children ! Joseph and Mary look at the bread of my children jump! There it goes the bread of my children ! He’ll never stop the bread the bread the bread of my children!”³ If Santiago’s talk magic is more coherent and serene than Carlos’, it is a matter of degree, not kind, that distinguishes them.

In *The Old Man and the Sea* we find the image of moral Victory Vs physical defeat. The illumination common to Hemingway protagonists was to win morally while losing physically. At the end of Santiago’s adventure all that is physically left of his great victory is “The long backbone of the great fish that was now just garbage waiting to go out with the tide.” This story of great gain and great loss is esthetically satisfying partly because of its symmetry. Hemingway had little trouble either, in persuading his readers of the inevitability of the process. For with

so fine a prize in a tropical sea where hungry sharks constantly swim, Santiago's return with a whole fish would be nothing short of miraculous. In assessing the old man's total experience, one is reminded of the experiences of younger man in some of Hemingway's earlier novels. In the African book Hemingway supplied the philosophical context for the image, when he observed that all physical triumphs are finally nullified in the sweep of time and natural decay. It was however, a metaphor for that dissolution that most pertained to the image in the novel. The monument of today become the debris of tomorrow and disappear into the Gulf current, he said, "... and the palm fronds of our victories, the worn light bulbs of our discovery and the empty condoms of our great loves float with no significance against one single, lasting thing- the Stream". But if such happens to the physical gains, the spiritual ones endure because they are made of the same stuff the current is - individual flux and generic identity. He further said that one knows that " the things you find out about (the stream) are permanent and of value because that stream will flow...."

As in other tragic literatures, the whole process in the novel consists ultimately in the readjustment of moral proportions, what begins as the balance mixture of pride and love slowly alters through the catalysis of circumstance. When Santiago brings his marlin to the gaff his pride has been gone for a long time. Statements like " I'll fight them until I die," made during the encounter with the sharks, are not so much the evidence of pride as of the resolute determination to preserve something loved and earned from the distortion that comes with

mutilation. The direction of the process than comes clear. Where pride and love exist together, the pride must be burned out, as by cautery of fire. Love will remain as the natural concomitant of true humility.⁴

Another philosophical or religious aspect in the novel is the Christian Symbolism. For many years prior to the composition of *The Old Man and the Sea*, Hemingway had interested himself in the proposition that there must be a resemblance in the nature of things, between Jesus Christ in his human aspect as the Son of man and those countless and often nameless thousands in the history of Christendom who belong to the category of "good men", and may therefore be seen as disciples of our lord, whatever the professed degree of their christian commitment. The young priest, friend to Lieutenant Henry in *Farewell to Arms*, is an early example; the old Spaniard Anselmo, friend to Robert Jordan in *For Whom The Bell Tolls*, is a more recent instance.

Santiago shows, in his own right, certain qualities of mind and heart which are clearly associated with the character and personality of Jesus Christ in the Gospel stories. There is the essential gallantry, a kind of militance. There is a staying power which helps him in his determination to last to the end of whatever is to come. There is the ability to ignore physical pain while concentrating on the larger object which is to be achieved. As Santiago's sufferings mount, it brings him closer to christian fable : the agony of his back braced against the line (in the New Testament reference, Jesus back against the cross; the easing of the contact with a burlap sack (the cloak or robe); the raw rim his straw hat makes on his forehead

under the scorching sun (the crown of thorns), the bleeding hands (the nail wounds; the forcing of his face into the raw dolphin (an act of communion). "Etched on the readers," writes a recent commentator, "is the image of the old man as he settled against the wood of the bow and took his suffering as it came, telling himself. " Rest gently now against the wood and think of nothing." The suffering, the gentleness, and the wood it is noted, " blend magically into an image of christ on the cross".⁵ As the old man moves into and through the next phase of his operation, the force of the crucifixion idea is gradually intensified.

The boy and the lions in the novel stand for another symbolism. The boy stands for Santiago's lost youth. At the beginning and end of the story, we watch Santiago through the boy's admiring and pitying eyes. The boy brings food and the last supper to Santiago. After helping to launch the skiff the boy sees Santiago off in the dark with a wish for his luck. At the close of the story Manalo buys food and an ointment for Santiago's injured hands, commiserating on the loss, and planning for a future, when they will work side by side again. The love of Manalo for Santiago is that of a disciple for a master in the arts of fishing.⁶ It is also the love of a son for an adopted father. But from Santiago's point of view the relationship runs deeper. He has known the boy from years, from the period of childhood to this later time when Manalo stands, strong and lucky and confident, on the edge of young manhood. Like many other aging man Santiago finds something reassuring about the overlay of the past upon the present. Through the agency of Manolo he is able to recapture in his imagination and therefore to a certain degree in fact, the same

strength and confidence which distinguished his own young manhood as a fisherman, earning him the little of El-Campeon.⁷

In the night in which he is preparing for a betrayal by the sharks, though he does not yet absolutely know that they will come, Santiago has recourse to yet another sustaining image..... a pride of lions he once saw at the play on an African beach when he was a young man like Manolo.

Hemingway early establishes a clear symbolic connection between the boy and the lions. The incident of the lions is a pleasant obsession in Santiago's mind. "There is for every man", write the poet Yeats, "Some one scene, some one adventure, some one picture, that is the image of his secret life, and this one image if he would but brood over it his lifelong, would lead his soul." Santiago finds such an image in the lions of his youthful experience.

Because of the boy Monolo and the image of lions, Santiago in his old age and the time of his sufferings, is supported by the memory of his youth and the strength of his youth. Living so, in the past, he is happy. But there is the further realization that "the child is the father to the man". Luckily for the old man, he has also the thought of the strength of the boy Manolo, a young lion of just the age Santiago was when he first sailed to Africa. These together help him to endure.⁸ The boy and the lions are related to one of the fundamental psychological laws of Santiago's and indeed of human nature.

That Hemingway continued to think on the themes running through *The Old Man and the Sea* could be seen in his subsequent essays. Santiago's expressions of

love for the Marlin he is killing found some explication in the Hemingway's 1953 introduction to Francois Sommer's *Man and Beast in Africa*. There he wrote that a hunter's profession of love for the animals he hunts is no hypocrisy but an acceptance of "his deep and ancient faults" along with "his good parts" and a recognition that hunting was itself an action showed by hunter and animal or fish, he might have added."⁹

The Old Man and The Sea with its supporting nonfiction exemplified the general relationship between Hemingway's fiction and nonfiction. The origin of the novel could be identified in earlier journalistic statements. It demonstrated a blend of personal insight and impersonal description previously made.

Apart from its literary excellence the importance of this book lies in its truthful development of what has gone before. What *The Old Man and The Sea* carries for the close reader is the conviction, sporadically renewed, that this story means more than it directly says. It is an old man catching a fish, yes; but it is also a great artist in the act of mastering his subject and more than that, of actually writing about the struggle.

The Old Man and The Sea turned out to be a masterpiece of the iceberg technique. In writing the novel he said, he began knowing "two or three things about the situation, but I didn't know the story..... I didn't even know if that big fish was going to bite for the old man when it started smelling around the bait. I had to write on inventing out of knowledge."¹⁰ This knowledge and experience resulted in this great novel.

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- ¹ S.Kip Fanington, Jr, *Atlantic Game Fishing* (New York, 1937), P.XIX; Brian
- ² *Esquire*, V (May 1936), 35, 205
- ³ "On the Blue Water," 185
- ⁴ Compare the conversation between Lt Henry and the Italian priest in *A Farewell to Arms*, Chapter 26
- ⁵ Melvin Backman, "Hemingway : The Matador and the Crucified," *Modern Fiction Studies*; (August 1955) pp.2-11, See esp.p.10
- ⁶ The disciple master relationship is established early with a playing upon the words doubt and faith, See the colloquy between man and boy.
- ⁷ Santiago uses two other images to give himself confidence during the deal, one is the great Di-s Maggio of the New York Yankees; himself the son of a fisherman and just then suffering from a bonespur in the heel. The old man gains strength from the idea DiMaggio's performing with a champion's grace despite the presume of his affliction. See esp.pp.75 and 114. Santiago's second image is of himself in his prime hand wrestling with the great negro dockwarker from cienfuegos. See pp.76-77. But it is to the image of the boy that the old man returns most often.
- ⁸ For allusions to the lions, See pp.24,27,73,90,140.
- ⁹ (London, 1953) p.6.
- ¹⁰ "Hemingway in Cuba," 104.

‘THE OLD MAN AND THE SEA’ AND THE STYLISTIC CONCEPT OF OPEN AND CLOSED LITERATURE.

During over a quarter century of experiment and speculations, Hemingway has found ways of opening out the literature, he writes, of universalizing the significance of the stories he has to tell. *The Old Man and the Sea* clearly demonstrates by example the difference between open and closed literatures. It is characteristic of a closed literature to be fact bound. Its factual texture may be so tightly woven, so impenetrable to light, so opaque to the contemplation, that we are unable to see through it to any larger implications. The distinction is naturally, a matter of degree; no literature is entirely closed. But one knows by experience the kind of book which too seldom offers the imagination a constructive opening, or the book by which one feels bound or uncomfortably limited.

Open literature is the literature of agoraphilia. It recognizes the necessity of fenestration. Out through its windows we continually catch glimpses of a larger world than that immediately encompassed by the story we are reading. We look out towards the sea that is all around us the vast water crowded with life and joined forever, as Melville tells us, to contemplation. Hemingway early discovered and has steadily experimented with the means by which closed literature could be converted into open literature. The particular kind of fenestration he provides began to develop at that point where the sensibility of the artist revolted against the limits

which factualistic naturalism necessarily imposes. Hemingway's study, as one of the architects, of modern prose, has not been wholly devoted, to this matter of fenestration. But in the process of the development of his powers, he has plainly promoted it to the rank of a key element.

One characteristic of open literature is its tendency to take on certain stylistic overtones of the parable. Readers of *The Old Man and the Sea* appear to have been impressed by its parable like aspects, an impression traceable in part to echoic resemblances between the language of the novel and that of the Bible. The language is not truly Biblical, yet the language does share two qualities with that of the Old and New Testament: first a slightly stylized vocabulary and movement and secondly stark, bare, rocky directness of statement.

Novels do not commune or communicate only by style or tone any more than men live only or commune mainly by the utterances of the logical intellect. *What The Old Man and the Sea* carries for the close reader is the conviction, sporadically renewed, that this story means more than it directly says. Those off-the-cuff allegorists who suggested that there was, for example, a one for one correspondence between Santiago, his marlin and the sharks and Hemingway, his fiction, and the critics seem to have been content to rest triumphantly on this perception. A far more careful statement of the matter may be found in the words of Mark Schorer,

“ For those who, like this reviewer, believe that Hemingway's art, when it is art, is absolutely incomparable, and that he is

unquestionably the greatest craftsman in the American novel in this century, *The Old Man and The Sea* may well appear to be not only a moral fable, but a parable, and all the controlled passion, all the taut excitement in the prose come, I believe from the parable. It is an old man catching a fish, yes; but it is also a great artist in the act of mastering his subject and more than that, of actually writing about the struggle. Nothing is more important than his craft, and it is beloved; but because it must be struggled with and mastered, it is also a foe, enemy to all self-indulgence, to all looseness of feeling, all laxness of style, all soft pomposities,"¹

The story of Santiago shows not only a natural tragic pattern, as the individual human life may do when seen as a whole, it also can stand as a natural parable. In this story, as in the life of a man, the battle commences grows and subsides between one sleep and another. In human experience there are many forms of both Marlin and Shark. Much is to be endured and perhaps relatively little is to be enjoyed between our human setting forth and our return to port. A provisional means of describing the effect of Hemingway's novel may be found in Yeats's opinion that,

"The more a poet..... purifies his mind with elaborate art, the more does the little ritual of his verse resemble the great ritual of nature, and become mysterious and inscrutable. He becomes, as all

the great mystics have believed, a vessel of the creative power of God.”²

Although Hemingway would no doubt question the temerity of Yeats's last sentence, he could not, after *The Old Man and the Sea* deny the first. For his best work, like that of any great creative artist, is in a happy conspiracy with permanence. The language, the subject, the underlying symbolic structures, all belong to that area of human thought and belief which survives virtually without change from age to age. This area, this continuum, this current flowing unchanged below the surface disturbances, is the true artists gulf stream. After his return from the green hills of Africa in 1934, he found an image for his point of view among the blue depths of the Atlantic.

“ When, on the sea,[he wrote] you are alone with it and know that this Gulf Stream you are living with, knowing, learning about, and loving, has moved, as it moves, since before man....[then] the things you find out about it, and those that have always lived in it, are permanent and of value because that stream will flow as it has flowed, after the Indians, after the Spaniards, after the British, after the Americans and after all the Cubans and all the systems of governments, the richness, the cruelty are all gone as the high-piled scow of garbage...spills off its load into the blue water....The stream, with no visible flow, takes five loads of this a day when things are going well in La Habana and in ten miles along the coast

it is as clear and blue and unimpressed as it was ever before the tug hauled out the scow; and the palm fronds of our victories, the worn light bulbs of our great discoveries and empty condoms of our great loves float with no significance against one single, lasting thing-the stream.”³

In all things as permanent as this blue river in the Sea, the writer who means his work to last must sink his nets, cast his lines and bring his giants to the gaff. Let the garbage go. It will disappear as all such things have always gone. But the stream will last. This is the area where Hemingway the complete angler has chosen to fish.

Much of Hemingway's language, like much of his imagery, belongs to the area of permanent. One of the poets of Genesis said for the land what this modern artist said for the Gulf Stream. “ While the earth remaineth, seed time and harvest and cold and heat and summer and winter and day and night shall not cease.”⁴ At all times a living language carries a vast burden of the temporary, not only the slang of the current moment, but also faddism, technical jargon, trickery and the cheap fashionable ornamentation that soon turns green under this burden, which vanishes periodically like Havana's garbage in the Gulf Stream, the elder and timeless language moves majestically along, changing very slowly where it changes at all. It is the language of seedtime and harvest, bread and wine, heat and cold, rising and setting of Sun, and slow turns of season. Hemingway has it, or at any rate enough of it to carry the content of the impermanent, the temporariness of the

contemporary, which even the world's greatest artists, being also men, have been unable to avoid.

Hemingway has almost literally written his heart out in every major book he has published. He has taken as his ruling idea the determination never to write a false line. Hemingway is very possibly our best meteorologist of emotional climates because he has returned the tough determination to convert his reports for subjective error.

The Old Man and the Sea, in the words of Eliot, explores yet "another intensity" beyond those which can be located in Hemingway's previous fictions. Among the vast waters of the Petrel and the porpoise, he seemed to many of his readers to have found the means of establishing "a further union" and "a deeper communion" between Wahrheit (Truth) and Dichtung (Poetry) than he had achieved before. As a practical esthetician he has so firmly interwoven in his work the Wahrheit and Dichtung of the world as he knows it that his art as a whole, if not in all its constituent parts, is likely to stand, relatively impervious to the shifting weather of the future. This concept of Wahrheit and Dichtung will be dealt with in greater detail at the end of the concluding chapter.

¹ New Republic, 27 (Oct 6, 1952), p. 20.

² W.B. Yeats, essays, New York, 1924, pp. 248-249.

³ GHOA, pp. 149-150.

⁴ Genesis 8:22

CONCLUSION

CHAPTER-5

SPECIFIC IDENTITY OF HEMINGWAY AS A NOVELIST

In the preceding chapters an attempt has been made to analyse the Iceberg Theory of fiction which is unique to the style of Hemingway who made it all his own with no precedent before him and no imitator after him. The thesis provides an indepth study of Hemingway's major works of fiction in the light of this theory. A separate chapter deals with *The Old Man and the Sea* which proved to be the epitome of the Iceberg Theory. We have also seen how this concept highlighted the influence of the public voice of Hemingway on his fictional work. That it was all the reporting done by him and the life he led as a sportsman, as a traveller and as a war correspondent, which contributed to his experiences. It is this cumulative experience that comprises the iceberg of his knowledge which was than continuously commuted into fiction at regular intervals throughout his lifetime. Few writers have had such a fund of experience to dip into, and it is this quality of being firmly based on real happenings and historical event, that lends such veracity to all Hemingway's works. This thesis has tried to trace the origin of his major fiction to the seeds of knowledge springing from his life he led as a reporter. The thesis would be incomplete if we do not briefly analyse Hemingway's distinct style of writing and outline the impact of his journalistic talent on his fictional writing. We shall now devote a small but separate section to the above aspect in this final and concluding chapter of this dissertation.

A Brief Study of Hemingway's narrative style

Hemingway had an ambiguous relationship with journalism, and seldom acknowledged the debt he owed to it as a writer. He thought that journalism causes timelines and faces one to take unreflective view of events and that news reportings had taught him to write about what happened but not to explore why.¹ Journalism used up materials and energy that should go to creative work. Thus journalism not only limited his presentation of the real things, it conditioned him to accept those limits when he had the relatively greater freedom of book publication.²

But Hemingway protested to much to be convincing. He still practiced journalism and wrote occasional essays. Hemingway began his career of writing nonfiction for pay with his few months spent in the newsroom and on the beats of the Kansas City Star. There, he said later, they taught him to write a simple declarative sentence, there also notes Charles Fenton, he began to learn the technique of reporting through narration.³ But because he was under strict supervision appropriate for a cub reporter, he was writing according to the formula of a news report. Not until he worked for the more permissive Toronto Star did he begin to write the articles showing the structures he found natural to his presentation of public and private matters. That his work was feature-writing rather than straight reporting gave him the needed flexibility to develop characteristic approach. From his early articles on the Toronto scene to his late accounts of hints in Africa and bull fights in Spain, his journalistic work and his expository writing

in general showed growing conception of what a nonfictional work could be. And basic to it all was his increasing awareness of the value of the personal response, the exploitation of his own view of the world as one to which the public would respond. Hemingway wanted to make his writing embody what he and the reader really felt, not what they were supposed to feel.

Hemingway's wide and exotic European experiences of bull-fighting, hunting and fishing in continental forests and stream, skiing the Alps, of meeting literary notables and seeing the hidden side of European and Asian cities all became the subject of stories filed during the fall of 1923. This was the time of such germinal pieces as "Bull Fighting is Not a Sport. It is a Tragedy," "Night Life in Europe, a Disease", "Trout Fishing all Across Europe"- all articles that dealt with material he would reuse in later fiction and repeat in later essays.

All his works of his early period from 1923-29 reflect the disintegration of his personality. Nearly all the themes handled in the period centre round death, unfulfillment, disillusionment, sleeplessness, nightmares, rituals as means of healing the Psychic [^]would, suffering, violence, abnormal sex-relation, rebellion against traditional beliefs and values, rejection of old pattern of behaviour and lack of peace. In characterization, there is greater interest in the emotions of characters and their reactions to given circumstances than in Hemingway as individuals.

Hemingway's fame was won largely by the simplicity of his style, which some call deceptive, meaning the ease is in the reading not in the writing. Simple writing is the hard way leaving the author naked. "If a man writes clearly enough

anyone can see if he fakes. If he mystifies to avoid a straight statement, which is very different from breaking so called rules of syntax or grammar to make an effect which can be obtained in no other way, the writer takes a longer time to be known as a fake and other writers who are afflicted by the same necessity will praise him in their own defence.”⁴

It is the absorption of things in themselves that marked Hemingway off from his predecessors and most of his contemporaries. There is never any feeling of strain, any suspicion that a description is a nicely planned piece of symbolism. Often, of course, it is symbolic-but always out of its own trueness. It is symbolic in the way that life itself can suddenly become symbolic, leading to a belief in omens and a directing power who warns those who have the wit to understand. But classical symbolism which persisted till a very late day even among the best novelist and is still part of the stock-in-trade of the others, is rarely to be found in Hemingway's work. There is a surprising example in *The Snows of Kilimanjaro*, where a man is dying and death had come and rested its head on the foot of the cot and he could smell its breath.

Reviewing *The Sun Also Rises* on its first publication the 'Nation' wrote : 'Hemingway's perception of the physical object is direct and accurate; his vision of character singularly oblique'. This dualism is most marked in all the early work up to and including *To Have And Have Not* though in this novel a dilution has already begun. Hemingway keeps eyes on the object and half an eye on the man; but his ears are wide open. In his earlier works, his characters have no depth. They are not

described in detail. It is impossible to think of Hemingway character and describe his appearance with any certainty. We are given his mannerisms of gesture, perhaps, but more usually of speech. There is no struggle with the author as happens so often when reading novelists of the past, where a personal image conflicts with the carefully delineated image presented by his/creator. Hemingway allows us to share in creation, we finish out of our own experience the sketch he has begun.

So many of the details appear to be unnecessary. It is a sudden word or phrase that suddenly blends them into a comprehensible whole. The reader must have the sensibility or in some cases, the experience to grasp the key. It is not always accessible. It is very much an esoteric literature in this sense. Also it is no adverse criticism of a reader if he does not grasp the key- it may belong to the sphere of living in which he has never participated. For this reason a reader may be justified in claiming that Hemingway is deliberately obscure. Only when the readers experience is broadened, the stories which seem incomprehensible will become little masterpieces and then only the reader can connect the fragments in a meaningful way.

People who find Hemingway's stories obscure are usually the people who find satisfaction in the patterned stories of O. Henry and de Maupassant. Hemingway's defence could be that as he deliberately sets out to give as close a rendering of life through the medium of words as is possible, he could not honestly write in any other way. People very often do not name the most important things in

their lives, though they refer to them continually. Life is not arranged in self contained episodes and even when old people profess to see a plan which contains the whole of their past experience and is being brought to its completion, it is fairly certain that such a plan is psychological construct which ignores, thanks to a convenient memory, all unassimilable data. Hemingway's stories do not please the architects among us. Instead they give a sense of life as chaotic as experience itself. We should always be on the lookout for literary rationalisation. The desire for innovation usually arises out of intense boredom. Hemingway started writing his stories at a time when the old plot genre had become so wide spread and familiar that everyone who used a pen could put a competent story together with considerable technical skill and a complete absence of poetic thrill. Boredom and a cracking culture are a powerful combination. It is impossible to discuss Hemingway's style without considering the verbal emotional discipline which is its central feature. This style appears so casual, so careless. Yet it has enormous personality. Now this personality is not the careful creation of a Flaubert, for although Hemingway works hard on his scripts it is impossible to stimulate carelessness and indifference. They are self existing qualities, part of life and essential to poetry. It is less his art than his poetry that distinguishes Hemingway. It is by training his poetic instinct to one end alone that he enables it to produce its full effect. This aim lies in the reproduction only of what he sees and hears. He followed Conrad who insisted on putting down what he saw and never what his intellect inferred. (For instance, looking over the side of his ship he saw a headless

body, because the head was out of sight) Hemingway is at the other extreme from Scott who described landscapes on a level of unchanging monotony. He always wrote down what he knew to be there, never simply what he saw. When he is not interested in a scene Hemingway dismisses it with a few words, giving a generalised impression- anonymous people in an anonymous street, undifferentiated masses of green on a brown hill side. But as soon as his interest becomes engaged his scenes become alert, and we are presented with the details in all their sharp actuality. On a journey men miss many things but on arrival their apprehension is specific and total.

As John Lehmann once wrote, you do not need a university education to get the full flavour from Hemingway.⁵ He has retained the ordinary man's way of looking at things which is rare in a writer. Neither education nor professional pride have persuaded him to wallow in the inessential, one of the major faults of our literature. Yet the charge against him has been that he cannot distinguish between the relevant and the irrelevant. The truth is that what is irrelevant to the academically trained mind is not the same as that seen by the untrained mind. Writing of the latter he adopts its methods and viewpoints.

Hemingway takes immense trouble with his dialogue. Its got to sound right- which isn't the same as saying it must be an exact transcription. Sam Boal describes how, when he has finished his day's work, Hemingway insists on reading it over to anyone who can be pressed to service-usually his wife, but it may be an utterly unliterary guest (better for Hemingway's purposes anyway) The reading is

punctuated by questions : "That sound right ? Hit your ears right ? People talk that way ?" This is the technical illustration of the intellectual criticism that Hemingway's appeal is solely to the senses. He writes from the senses and is biology talking. Yet his dialogue is not as naturalistic as some critics would have us believe. For not being whole heartedly Communist, Hemingway has been dismissed as a Fascist. For concentrating on sensation he has been damned as incapable of thought and now in case of his dialogue, because he writes by ear he is accused of a naturalism that never was and never would be. Take any of his early novels and test the dialogue, there is more missing than is present. One thing any novelist must learn to control is a sense of time. The specious time of the novel must have an emotional equivalent to the actual time of the clock. A good working test of a novelists ability is contained in this rule. If after two pages the author announces that an hour , has passed, and you are held up by a sense of unreality, the author has failed. When you do not question the hour but accept it immediately, he has succeeded. Hemingway nearly always passes this test . Success is controlled by selection, by repetition and colloquial rhythm. It is this rhythm that Hemingway captures in the case of Jake Barnes and Lieutenant Henry and their associates, the individual flavour of their speech, and their methods of expression. But when he has made the relation which presents in a living way, the essential core of speech, it has to be right, truly heard and accurately ordered. The pattern is never imposed from outside. There is none of the proletarian novelists trick of making characters

Style.

speak as they ought to speak. His dialogues give an impression of freshness, even in monotony.⁷

Hemingway writes in a fresh, invigorating way. "The words which Hemingway used", according to Ford Madox Ford, "Strike you each one, as if they were pebbles fetched fresh from a brook, they live and shine each in its place". So one of his pages has the effect of a brook bottom into which you look down through the flowing water. The words were not new but were old words used in a new way, in new order- a new order for literature but not for ordinary purposes of life. It is the intrusion of the language of everyday activity into the sphere of literary convention that delighted his readers.

There are two literary disciplines, verbal and formal. Hemingway followed the verbal discipline – The insistence of having the right word in the right place. *For Whom The Bell Tolls* is arranged and planned, that the structure lies heavily on the story.

A good writer gives the impression of quality and the mystery lies in determining how he transmits the impression. "A good writer should know as near everything as possible," Hemingway says. "Naturally he will not, a great enough writer seems to be born with knowledge, but he really is not; he has only been born, with the ability to learn in the quicker ratio to the passage of time than other men and without conscious application, and with an intelligence to accept or reject what is already presented as knowledge." Hemingway goes on to say that however great

(X) he pool of knowledge available, the writer must still have a minimum of experience

by whose light he can understand and assimilate it. " If a writer of prose knows enough about what he is writing about he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them..... A writer who omits things because he does not know them only makes hollow places in his writing."⁸

The form of Hemingway's writing is that of the concentric circles. We find a series of smaller rounds disposed at equal distances about the central object or situation. But beyond these and spreading out to the edge of the world we have a whole series of concentric circles. Hemingway's novels follow an architectural plan comparable to that of a spanish bull ring which is constructed in a series of concentric circles, so arranged that from any point one can watch the action taking place at the center. Wherever the reader moves along the circumferences of the various circles, all radial roads lead to and from the main event.

We also find ' The Elizabethan tone' of a number of phrases and sentences. Mr.Edward Ferimore remarks that such a tone should haunt Hemingway's pages is inevitable. His tale has much of the epic in its breadth, in the plain fact that his characters mean more than themselves alone, the action they are engaged upon (being) unmistakably a culminating point pushed up by profound national or universal forces. In the Elizabethan the english possesses an epic language, and it is into the forms of this language that Hemingway, through the very nature of the world he is creating.....constantly passes."⁹

Several of Hemingway's short stories had made a similar collocation of the old and dignified with the new and crass. In "The Gambler, The Nun, and The Radio" for example, the contrast is used to underscore the humor of character. Now, however, with his temperamental sensibility to the tone of language and an intuitive face for what would constitute the power blend of ancient and modern idiom in the conduct of key scenes, whether they were comic or not, Hemingway developed a language suitable to his epic purposes. The masculine vigor in the much of the narrative comes about, not alone from the author's skill in the unfolding of events but also through his responsiveness to language values.

The characterization is strong in his later novels especially in *For Whom the Bell Tolls*. His earlier novels had no depth in character. If touch-and-go is the mark of the apprentice and the journeyman, stay-and-see may well be one of the attributes of the master. Even though the qualities which distinguished the younger writer still serve Hemingway at forty, he is now ready to move beyond them, without for example, sacrificing the idea of suggestion (where a reader is required to supply his own imaginative clothing for an idea nakedly projected) This signifies a bearing within, willingness to put in, and to allow to operate within the substance of a piece of writing, much that formerly would have been excluded in favour of suggestion. The result of this willingness is a notable gain in richness and depth without sacrifice of the values inherent in the principle of suggestiveness. What Hemingway allows us to know of Pilar's past for example, enriches, activates, and deepens our sense of her vital performance in the present. The willingness, even the

eagerness, to invent that past, to stay and see how it informs the present , is a mark of the transition achieved by the fully mature artist in Hemingway. The will to report has given place to the willingness to invent, though the values of the will to report have not been sacrificed in the process. There were formerly only limited vistas back through time. Now the full panoply of time past is at work in time present. This mode of operation is likewise habitual to the epic genre.

¹ A.E. Hotchner, "E.H.talks to America youth" This week, Oct.18,1959,p.10.

² Esquire,II (Sept.1934),19.

³ The apprenticeship of Earnest Hemingway (New York, 1954) p.44.

⁴ Death in the Afternoon.

⁵ New writing in Europe.

⁶ I Tell You True, Park East, December, 1950.

⁷ Mario Praz, ' Hemingway in Italy,' Partisan Review,Oct.

⁸ Death in the Afternoon, pp.191-192.

⁹ English and Spanish in, "For Whom The Bell Tolls", MC Caffey, pp.205-220. See especially pp.212 and 217.

HEMINGWAY'S STYLE AND THE CONCEPT OF WAHRHEIT AND DICHTUNG

Goethe called his autobiography *Dichtung and Wahrheit*, i.e. Poetry and Truth. The reverse of Goethe's title, as a strategy of emphasis, admirably fits the collected works of Hemingway as already mentioned earlier in the fourth chapter. From the first he has been dedicated as writer to the rendering of *Wahrheit*, the precise and at least partly naturalistic presentation of things as they are and were. Yet under all his brilliant surfaces lies the controlling *Dichtung* (poetry), the symbolic underpainting which gives so remarkable a sense of depth and vitality to what otherwise might seem flat and two dimensional.

The literary histories commonly credit Hemingway with being the "archpriest of naturalists." This is something less than a half truth because it tends, as a designation, to ignore what is always taking place down under. That Hemingway the technician achieves effects simply impossible to his naturalistic forebears or current imitators has sometimes been noticed. The cause behind the majority of these effects, the deep inner *Dichtung* (poetry) which runs through all of his work from *The Sun Also Rises* to *The Old Man and The Sea*, has not until very recently been fully recognized or systematically explored. Hemingway's conception of the meaning of *Wahrheit* (Truth) has steadily increased in breadth and depth over the past thirty years attaining a kind of apogee in *The Old Man and*

the Sea. His earlier conviction to which he still adheres with one facet of his artistic consciousness, is well summed up in a remark of Albert Schweitzer's on the Naturphilosophie of Goethe. "Only that knowledge is true which adds nothing to nature, either by thought or imagination; and which recognizes as valid only what comes from a research that is free from prejudices and preconceptions, from a firm and pure determination to find the truth, from a meditation which goes deeply into the heart of nature".¹

As a partial summary of Hemingway's esthetic and moral position, Schweitzer's statement would have to be qualified only by adding human nature to the rest of nature. Hemingway has rarely been interested in the passing show of the non-human universe unless it could serve him in some way to gain further understanding of one of nature's more complex phenomena, the human mind. A meditation which goes deeply enough into the heart of nature, whether along the banks of the Big Two-hearted River, on the high slopes of the Guadarramas, or among the vast waters of the Gulf Stream, will often end, as it does in Hemingway, with a meditation which goes deeply into the heart of man.

Its grasp of reality, its content of Wahrheit, is one guaranty of the survival power of Hemingway's art. A second guaranty, not less important, is the use and control of Dichtung. The Dichtung in Hemingway might be provisionally defined as the artist's grasp of the relationship between the temporal and the eternal. That grasp is expressed, in his fiction, through the considered use of imaginative symbols. Most of these come, by the way of the artist's imagination, from the

visible material universe- the mountains and the plains, the rivers and the trees, the weather and the seasons, the land and the sea. To such natural images Hemingway has attached the strong emotional power of his artistic apprehension of them. With Wordsworth, he knows that natural "objects derive their influence, not from properties inherent in them, not from what they are actually in themselves, but from such as are bestowed upon them by the minds of those who are conversant with or affected by those objects. Thus the poetry... proceeds, whence it ought to do, from the soul of man, communicating its creative energies to the images of the external world." At the same time, Hemingway has generally managed to render, with fidelity each of the various phenomena rise up as operative symbols in all his art. They become thereby not less real but more real than they are in themselves because of the double or triple significations with which they have been imbued.

Hemingway hinted strongly at this point when he said in 1942 that the writer's "standard of fidelity to the truth should be so high that his invention, out of his experience, should produce a truer account than anything factual can be." The invention here could be defined as that form of symbolic logic which is the artist's rough equivalent to the rational logic of the philosophers. Hemingway well knows, with Niebuhr, that "the relation of time and eternity" cannot be expressed in simple rational terms, but "only in symbolic terms." In some writers, the symbols are made over from antecedent literatures. In Hemingway they are usually, though not invariably, derived from the nexus of nature by means of the imaginative apprehension of human experience in natural environs.

The conjunction of a "naturalistic" Wahrheit with the non-literary symbols of the Dichtung gives Hemingway's best work its special strength and staying power, as well as its special distinction of being the most truly "original" writing in the field of twentieth-century fiction. Alfred Kazin once remarked that "it is hard to think of Hemingway and Faulkner as naturalists, their sensibility is too wide." Hemingway's poetic "sensibility" in fact carries his work far beyond the area of the simple naturalist. Yet the clear seeing and the level headedness of the undeceivable naturalist is not finally sacrificed to the requirements of the poetic sensibility. The two powers cooperate.

One is what nature gives to the artist who has the clairvoyance to recognize it and the patience to select it out from the mass of available impressions. The other is what the artist gives to nature when his sensibility is broad and deep enough to endow natural phenomena with an emotional significance which they do not in themselves possess. Either one, taken by itself, would involve a falsification of experience, a unilateral objectivity or a unilateral subjectivity in the apprehension of what we know. Goethe's title is, however, particularly apposite in that it implies both a distinction and a collaboration. It is through the reciprocal interaction of a natural Wahrheit and a natural Dichtung that Hemingway has been able to offer, as Emilio Cecchi said, "the illusion of having finally hit upon a literature which has nothing to do with literature, which is not spoiled or weakened by literature."² His two-handed grasp on the actual, with the right hand of the head and the left hand of

the heart, is the chief of many reasons why his work is likely to last when that of most of his contemporaries in fiction and poetry has been forgotten.

As a practical esthetician he has so firmly interwoven in his work the *wahrheit* and *Dichtung* of the world as he knows it that his art as a whole, if not in all its constituent parts, is likely to stand relatively impervious to the shifting weather of future. We can read Hemingway's nonfiction as a sure indicator of this thought and feeling. Particularly as they relate to his art –than we can read what he says from behind the mask of fiction and take it as his own voice.

The relationship between the fiction and nonfiction exemplified Hemingway's statements on the way actual experience became the raw material for the imagination to transmute into a created vision. When that raw material of personal and public experience had received an initial processing for the purposes of journalism or didactic writing, it began to show its lasting elements and relationship. As they were valid for a coherent nonfictional view of the actual world they revealed their potentialities for significant use in an imaginative view of experience. In his nonfiction Hemingway found a useful intermediate step in the processing of experience into art. To paraphrase Thoreau on poetry, Hemingway made his fiction simply the whole truth, his nonfiction express a part of it.

¹ Schweitzer, Goethe, *Four Studies*, translated by Charles Joy, Boston, 1949, pp.70-71.

² Emilio Cecchi in *Americana : Raccolta di Narratori*, ed.E.Vittorini, Milan, 1943, introduction, p.XVI.

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